AIDS IN THE EMERGENCY ROOM—ONE DOCTOR'S STORY

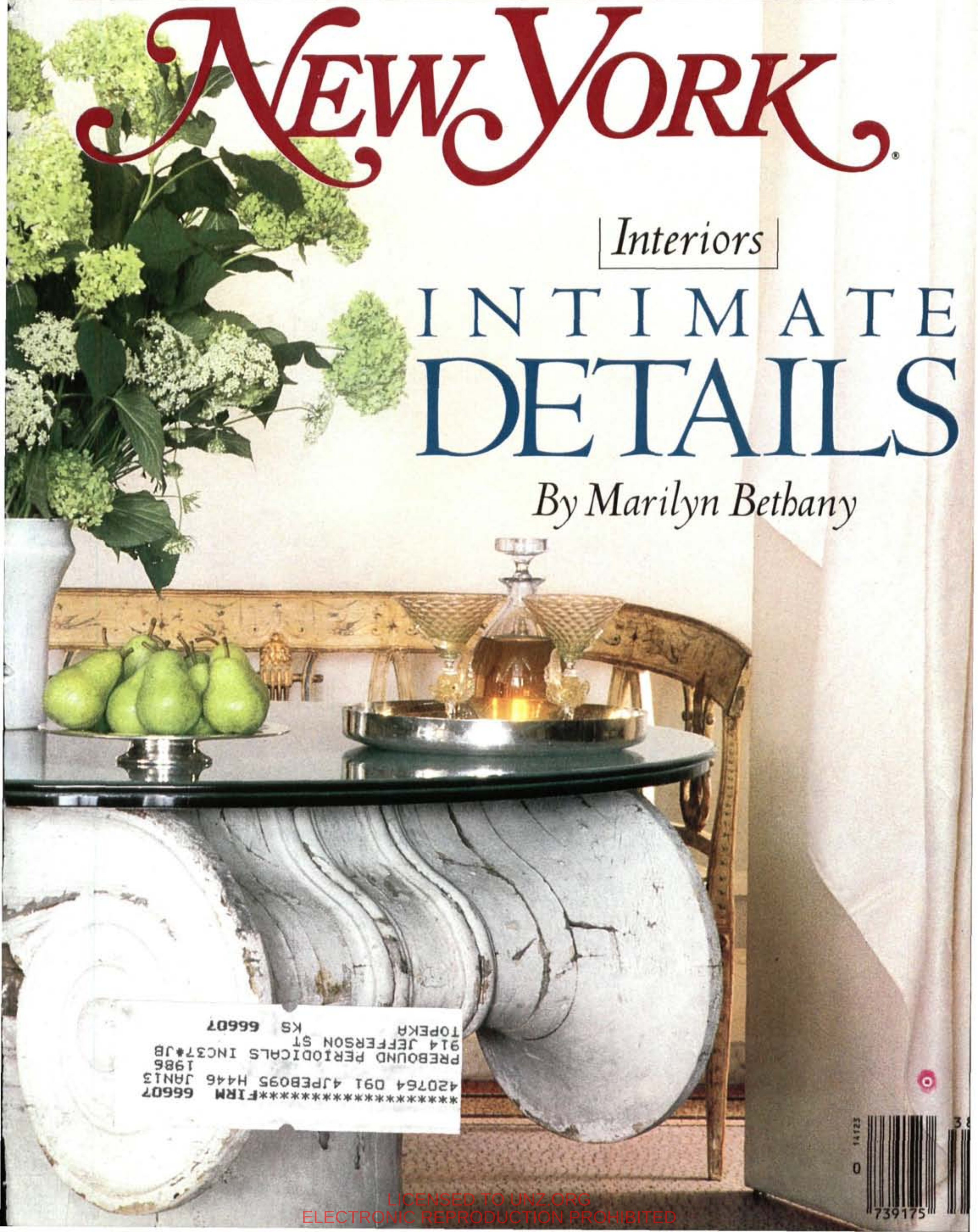
JACKIE GLEASON'S SECOND HONEYMOON, BY PETE HAMILL

NEW YORK

Interiors

INTIMATE DETAILS

By Marilyn Bethany



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EXPRESSIONS

PENNY BLACK

The news across the nation? All-American girls are falling for a savvy Italian, seen exclusively at Macy's. Penny Black scoops the lighter side of varsity with an updated nylon duffel coat, 4-14, $206; and geometric virgin wool sweater, S-M-L, $70. Slim wool/polyester pants, $60; and cotton shirt, $50; both, 4-14. All, in emerald and royal.

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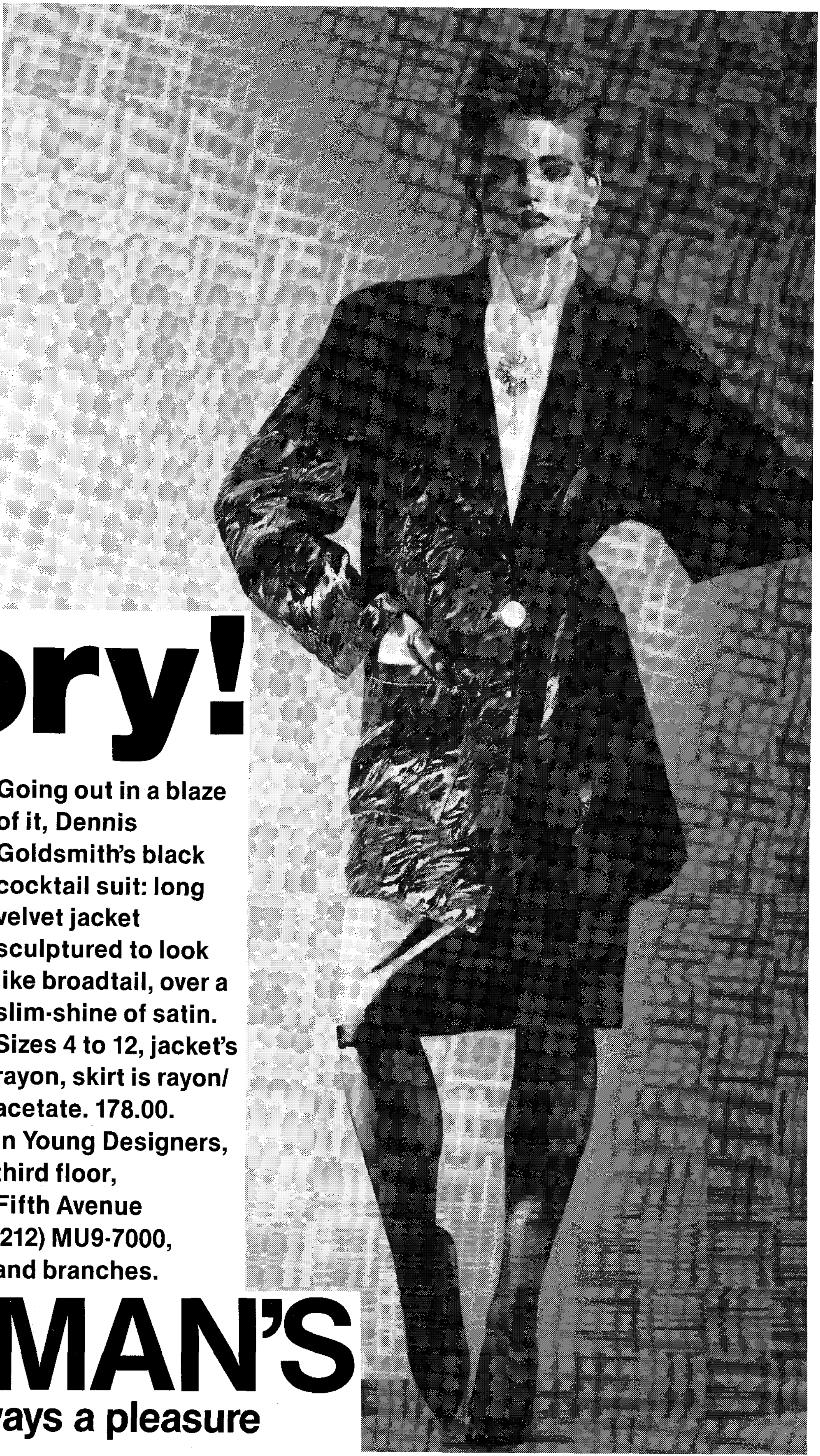

glory!

Going out in a blaze of it, Dennis Goldsmith's black cocktail suit: long velvet jacket sculptured to look like broadtail, over a slim-shine of satin. Sizes 4 to 12, jacket's rayon, skirt is rayon/acetate. 178.00. In Young Designers, third floor, Fifth Avenue (212) MU9-7000, and branches.

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36 AIDS in the Emergency Room

BY VLADIMIR SVESKO, M.D.

To most New Yorkers, an AIDS victim is someone they read about in a magazine article. To Vladimir Svesko, who works at Beth Israel, AIDS victims are a constant presence—in the crowded, hectic, aging emergency room, in the streets of his neighborhood, and in his dreams. Every day, he and his staff, though frightened of infection, continue to care for the old derelicts and young professionals who fear the worst. And every night, as he walks home, he sees the junkies and hookers who are creating new cases all the time.

38 Gleason's Second Honeymoon

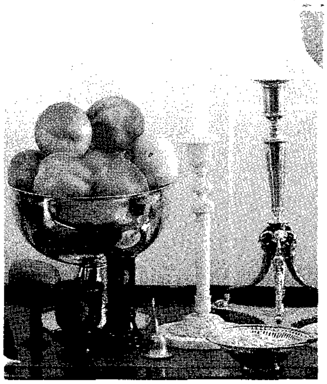
BY PETE HAMILL

Thirty years ago, boys and girls from Brooklyn delighted in one of their own, when Jackie Gleason starred in the warmhearted comedy *The Honeymooners.* Now they're watching it again, and so are their children, as *The Honeymooners* is in vastly popular reruns. The years have been kind to Gleason as well: He's reunited with his former neighbor Art Carney for a TV movie set in the bootleg days, and will be appearing in a new Tom Hanks film.

46 Interiors: Intimate Details

BY MARILYN BETHANY

Time was when it seemed everyone wanted to live in a loft. Space was in, stuff was out. But times have changed, and designers are now focusing on the details—carved woods, complex painted finishes, high-contrast textures, unusual bibelots, intricately crafted antiques—finding visual delight in inspired mixes of the unlikely. The sense of roominess remains, but with a new feeling of comfort. Here, the work of six designers shows that, for the present at least, stuff has triumphed over space.



72 The Maidstone Scam

BY DEBRA SCOTT

Since 1891, East Hampton's Maidstone Club has been a refuge for the blue-blooded members of the village's summer colony. Admission is strictly guarded. Only the right people get in. Recently, however, the outside world has encroached—and in a most unnerving way. A Maidstone member has pleaded guilty in a grand-larceny scheme that reached inside the club. The man, it turns out, wasn't at all what he appeared to be.

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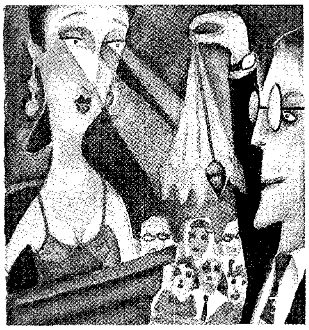

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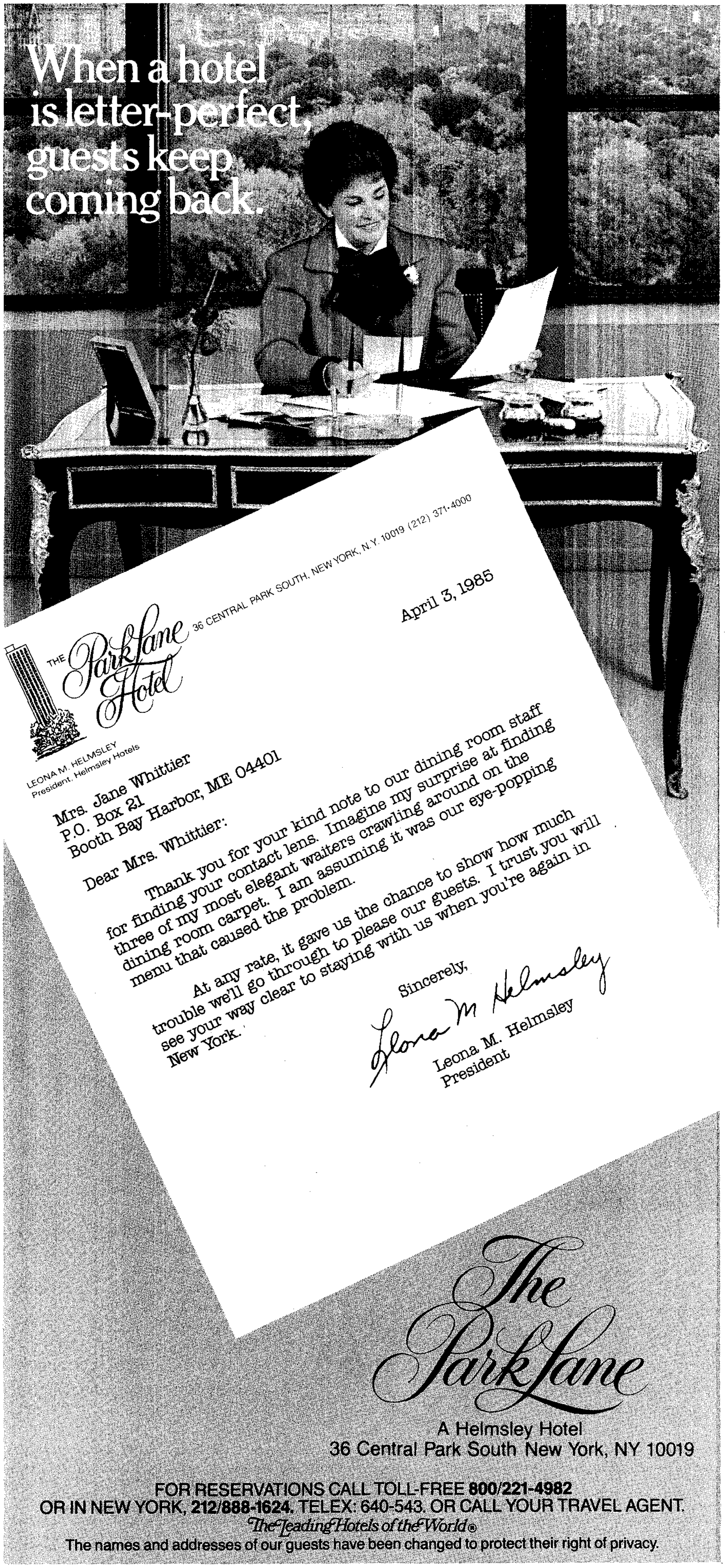

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LETTERS

¡Viva Rubén!

"HEY, IT'S RUBÉN BLADES" [BY PETE Hamill, August 19] was a breath of fresh air. I am very grateful to *New York* Magazine for providing its readers with a different and interesting story about a man who loves his country, his music, his people, and his rich heritage. This proud and educated singer-actor-lawyer unmistakably displays a fervent passion for people and politics that is transformed into the powerful lyrics of his songs.

Blades's achievements have certainly made all Panamanians proud, along with many foreign-born people trying to make it in a strange land.

Tania N. Thomas
Uniondale, N.Y.

Top Cop Drops Out

SURELY YOU WILL RECEIVE INDIGNANT letters from Police Department officials, perhaps even the commissioner or mayor himself, about Nicholas Pileggi's "The Cop Who Came In From the Heat" [August 26]. They will vehemently deny and defend. But experienced New Yorkers will confirm your story's message: There is no room on the force for cops who give a damn. And if that's not true, then where are they?

Deena Spetner
Brooklyn

Où Sont les Neiges de Denver?

AS A FAN OF *Dynasty* SINCE IT BEGAN, I really appreciated Joe Klein's article "The Real Star of *Dynasty*" [September 2]. There's only one problem: If the writers are so concerned with detail and authenticity, why doesn't it ever snow in Denver?

Isa Picker
Ridgefield Park, N.J.

Fear of Falling

WHILE LAURENCE CHERRY'S ARTICLE ON vertigo ["Health: Vertigo," September 2] was moderately informative, I was most surprised to find that the retrolabyrinthine vestibular neurectomy I performed last week is performed only at Presbyterian Hospital. Such information undermines the reporter's credibility. Had Cherry checked among the tertiary-care medical centers in the metropolitan area, he would have discovered that the retrolabyrinthine vestibular neurectomy for disabling vertigo has been performed at New York University Medical Center

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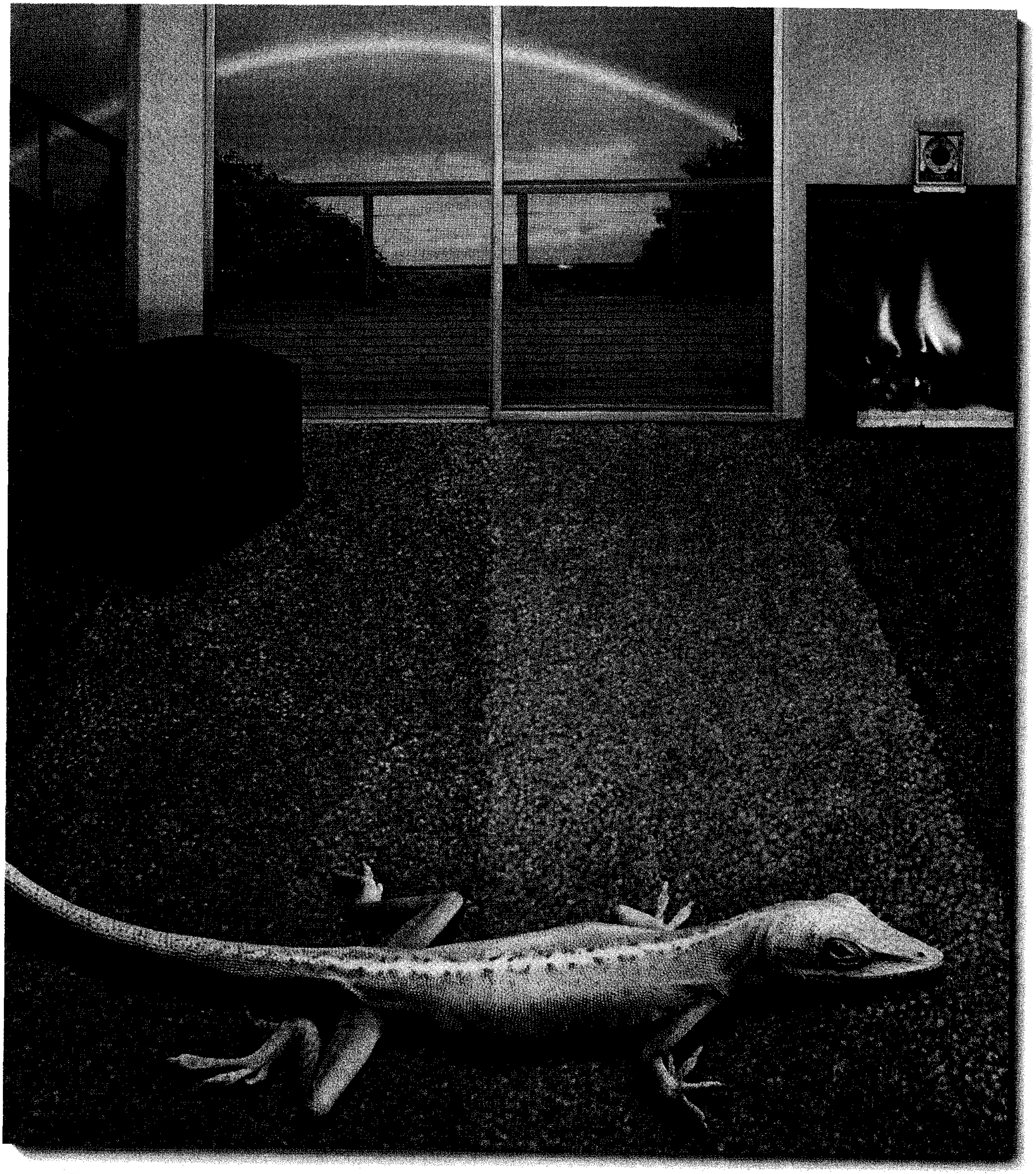

Eloquence by Karastan, in 75 colors, is now on sale. Even the chameleon is speechless.

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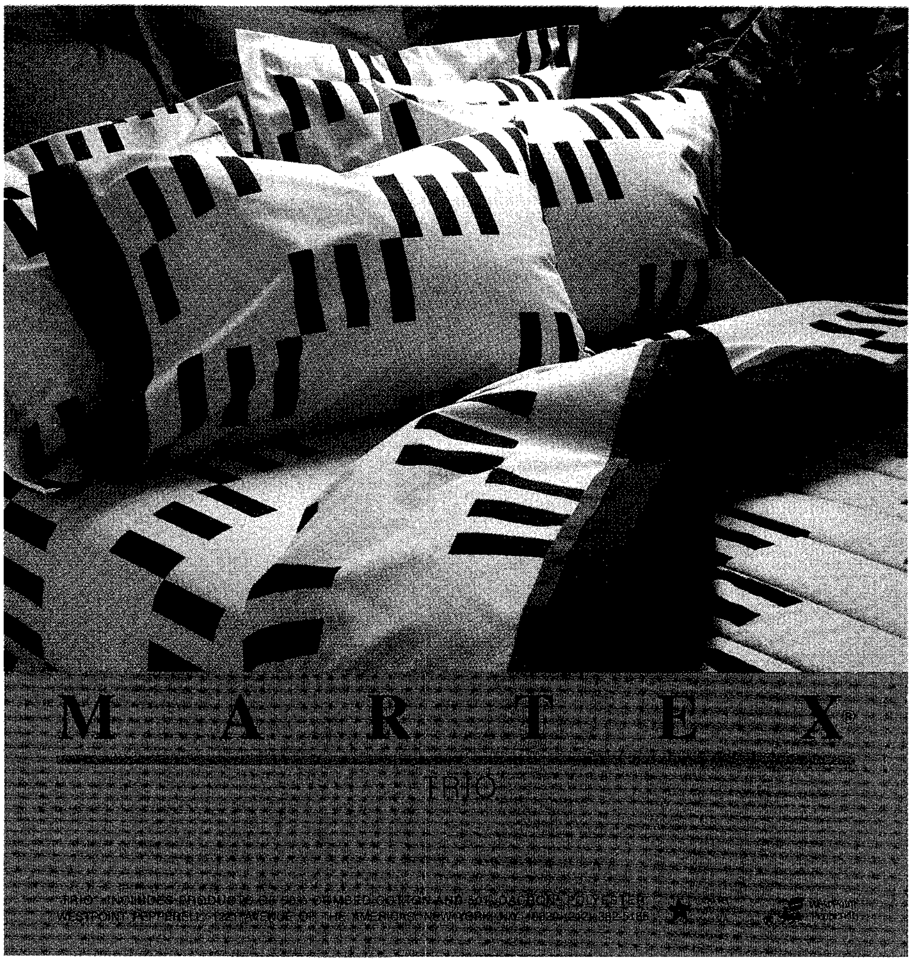

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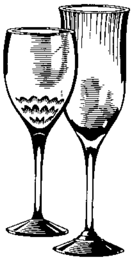

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since the summer of 1984. He also would have been able to report on our refinement of this procedure: a non-invasive intraoperative method of monitoring auditory function to assist in the preservation of hearing.

Paul E. Hammerschlag, M.D.
NYU Medical Center
Manhattan

ANOTHER THERAPY NOT MENTIONED IN Laurence Cherry's article is manipulation of the bones of the neck. The scientific basis for this treatment is the relationship between the position of the head and the inner ear. Many of our patients have reported significant improvement.

S. J. Rosenblum
Chiropractor
Manhattan

Piece of Cake

THE PROPOSED ADDITION ("AFFRONT" would be more appropriate) to Marcel Breuer's Whitney Museum ["Cityscape: Graves Questions at the Whitney," by Carter Wiseman, August 19] presents conclusive proof for a suspicion I have harbored for some years: that practitioners of postmodernism are not architects but frustrated cake decorators.

Mario D. Zavarella
Windsor, Conn.

A Face in the Crowd

"AIDS: ONE MAN'S STORY" [BY PATRICIA Morrisroe, August 19] is one of the most moving pieces I have read dealing with any aspect of the AIDS crisis. Thank you for allowing Victor Bender to share his story with the thousands of people who will read it. Four years into this crisis, there still remain so many misconceptions and fears that stories such as this, written with great sensitivity, are essential if the public is to become truly informed.

Thank you, *New York* Magazine, for your continuing coverage of the AIDS crisis; thank you, Victor Bender, for telling your story; thank you, Patricia Morrisroe, for reporting it with such warmth and understanding.

Peter A. Drago
Governor's Liaison to the Gay
and Lesbian Community
Albany, N.Y.

YOUR PROFILE OF VICTOR BENDER'S struggle with AIDS moved us to tears. We realize now how fortunate we were to have been on one of his last Circle Line cruises—it was an enjoyable, entertaining, and educational ride. We certainly hope that Victor finishes his book on the history of New York; we know of at least two copies that will be purchased immediately.

Lisa Wilsher
Lynn Wilsher
Birmingham, Mich.

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

THE VEEP REVS UP...MORE FUN AT WABC...ETHNIC EXITS...SQUASH STEW AT THE NYAC

VREELAND CAN'T FIND A SPONSOR

Diana Vreeland, who dazzles New York each December with her handpicked exhibition for the Costume Institute of the Metropolitan Museum of Art, can't find anyone to sponsor this year's show: "The Costumes of Royal India."

If no sponsor can be found in the next twelve weeks, the museum itself will have to foot the bill for the show, which is always kicked off by a celebrated charity ball. The Costume Institute won't say how much the exhibit will cost, but Polo/Ralph Lauren, which sponsored last year's "Man and the Horse," spent $350,000.

BUSH GROUP SIGNS GARTH VETS

George Bush's Fund for America's Future, the political-action committee that is widely regarded as the precursor to a Bush presidential campaign, has signed up the New York political-consulting firm of Severin/Aviles. The firm is producing fund-raising and recruiting material for the PAC's efforts on behalf of 1986 GOP candidates.

The three young founders of the firm—Jay and Kathleen Cooney Severin and Anthony Aviles—are the only people who ever left David Garth's organization to establish a Republican agency. While with Garth, they worked on campaigns for Ed Koch, Hugh Carey, Brendan Byrne, and Ella Grasso. After they set up the firm in 1979, one of their first assignments was to help with Bush's 1980 race in the presidential primaries in the Northeast. Now, with the PAC job, they're clearly hoping they'll win the right to work for Bush in '88.

CHANNEL 7 MAY AX 'RIDICULOUS' VOW TO TELL THE TRUTH

This time, Channel 7's news director, Bill Applegate, wants to ax the station's ad slogan, "We're Here to Tell You the Truth." He has told the newsroom staff that he's determined to kill the promo campaign.

"Ever since that campaign began in April, everyone has been embarrassed by it," one Channel 7 reporter told *New York*. "It makes us sound like we didn't tell the truth before."

Applegate, who has been cleaning house at the station since arriving July 22, wasn't taking calls. But in the station's promotion department, spokeswoman Anna Carbonell insisted the "truth" slogan is still alive. "We definitely haven't given up the campaign," she said. "We've just put up new posters."

To which our source replied, "Of course she's going to say that. She's in the department that created that ridiculous slogan. But, believe me, Applegate's said it repeatedly: 'It's dead.'"

LIAISON SHUFFLE AT THE WHITE HOUSE

The Reagan administration is getting rid of its special representatives for ethnic groups. The move was signaled September 5, when the White House announced that Marshall J. Breger, Reagan's special assistant for liaison with the Jewish community, was leaving—and would not be replaced. Breger, who had to suffer through last spring's Bitburg crisis, will become chairman of the Administrative Conference of the United States.

Linda Chavez, the new head of the Office of Public Liaison—which was home to the special assistants—says White House chief of staff Don Regan decided on the change. "So I came up with the idea of organizing it along lines that track the policy-making lines in the White House," she says. "We will have divisions for foreign-policy, domestic, and economic issues, and each special constituency will contact those offices, depending on which issues they want to discuss."

Most Jewish leaders are expressing little concern about the change—they say the office wasn't that effective in the first place. "What makes more sense," says Abraham Foxman, an offi-

RACQUETS SQUAD RAIDS COURT

Doubles-squash players at the New York Athletic Club have lost their biggest match ever: a suit to save their court. A group of players had sued to keep the NYAC from converting the space—one of only seven doubles-squash courts in the city, they say—to a racquetball-handball facility. But State Supreme Court judge David Saxe threw the squash players out of court (in both senses). He pointed out in his ruling that an NYAC study had found handball and racquetball far more popular than doubles squash at the club. What's more, the judge said, if NYAC's policies are "unpalatable" to the squash players, they could always resign.

VREELAND

BUSH

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Photographs: top, Priscilla Rattazzi; center, Randy Taylor/Sygma.

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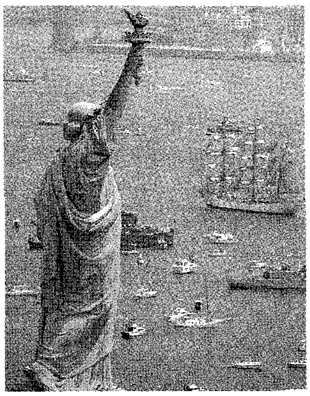

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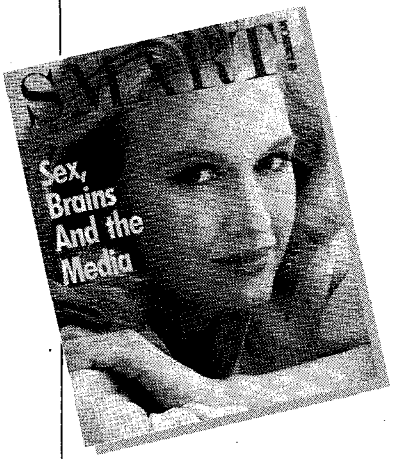


COVER-GIRL SAWYER

cial of the Anti-Defamation League, "is to have somebody with real responsibility in the White House who also wears that hat."

……

LAND-RICH CHURCH WON'T CASH IN

Preservationists trying to stop St. Bartholomew's Church from building a tower over its community house have a new source of inspiration. The financially strapped Fourth Universalist Church has turned down offers—from Helmsley-Spear and Tishman Realty, among others—to put a tower over *its* church building at 76th and Central Park West.

"Helmsley and others have come in and said, 'Name your price,'" says David Dunlop, business manager of the Universalist Church. "We are not selling out, even though we could claim economic hardship in a second." The 1897 building, which needs $2 million in repairs and maintenance, was built with donations from Mrs. Andrew Carnegie and lies in the Central Park West historic district. With an endowment of only $350,000, the church has joined local preservationists in setting up a nonprofit group to raise funds to save the building. By contrast, St. Bart's, at 50th and Park Avenue, is trying to persuade the Landmarks Preservation Commission that it can't afford $11-million in repairs and that most of its $11-million endowment is restricted to other uses.

—Mary Anne Ostrom

……

SWEPT AWAY BY A TV-AD DEAL

Italian film director Lina Wertmüller has just signed a deal with a New York firm to direct American TV commercials.

Jordan Kalfus, the president of Sunlight Pictures, closed the deal with Wertmüller after a long lunch at her Rome apartment. Sunlight has produced, among other ads, the Dr Pepper musicals and the Contac dance that's in the Museum of Modern Art's collection. "I like the short term of the assignments . . . and the financial rewards," says Wertmüller, who's editing her latest movie, tentatively titled *What Do You Think of This, Nancy Reagan?*

'LIBERTY' FÊTE TURNS LOOSE HARBOR CAPITALISTS

The race is on to make a quick buck on Liberty Weekend '86, when Lee Iacocca and David Wolper will stage an extravagant fireworks display to mark the unveiling of the Statue of Liberty. Maritime Services, a Long Island boat-charter company, is charging $5,000 to take a dozen people out on a 40-foot boat in New York Harbor to see the fireworks and the parade of tall ships on July 4. The normal fee for a day in the harbor: about $600.

Some New Yorkers aren't fazed by the price tag, which also buys a captain and two crew members. "Out of our 40 boats, we've only got 10 left," says Audrey Hubert, co-owner of Maritime Services. "Now I'm calling Boston and New Jersey to find more boats to bring in for the weekend."

If you can't afford the $5,000, Maritime Services has a special economy plan: For $150, it will float you out to see the fireworks on a boat with 100 other people.

……

MEDIA NOTES: AN AD THAT TRIES TO PASS

Industry insiders are asking whether that two-page advertisement for decorator Phyllis Morris in the October issue of *Architectural Digest* signals a change in the kinds of ads the magazine will accept. Though the word "advertisement" appeared at the top of each page, the ad looked remarkably like the features that run in the glossy magazine. "They have been feeling the heat of *House & Garden*," says one publishing executive familiar with the two magazines. "This would never have been accepted a year ago." *Architectural Digest* owner Bud Knapp's secretary referred *New York* to editor Paige Rense, saying Knapp had been out of the country when that issue went to press. Rense and publisher Tom Losee didn't return phone calls, and Rense's assistant would only say, "It won't happen again." . . . Peripatetic editor Terry McDonell (*Rocky Mountain, Outside, Rolling Stone,* and *Newsweek*) has just sent out a 100,000-piece mailing soliciting subscribers for his new magazine, *Smart American,* due out in the spring. He's promising those potential charter subscribers that they'll get "a new magazine for a fast culture." Sample covers: Jack Nicholson (cover line: JACK'S REVENGE), Truman Capote (LOST ART, FOUND SECRETS), and Diane Sawyer (SEX, BRAINS AND THE MEDIA). Is McDonell worried that he's setting himself up for a fall with a title like *Smart American*? "A lot of people said that at the beginning," admits McDonell, whose partner in the venture is Mark Tarlov, producer of the upcoming Sidney Lumet film, *Power.* "Nobody liked the title. But it's beginning to grow on everybody. And it's a lot better than others I came up with, like *American Face.*"

Photographs: top, Frank Trapper/Sygma; center, Eric Schweikardt/Image Bank; bottom, David Montgomery.

The Bottom Line/Dan Dorfman

FEAR AND LOATHING AMONG THE MONEY MANAGERS

A Gloomy Meeting

SAN FRANCISCO

THE LAST THING A MONEY MANAGER wants to hear from any company is that "business is for the pits" and that there's no pickup in sight.

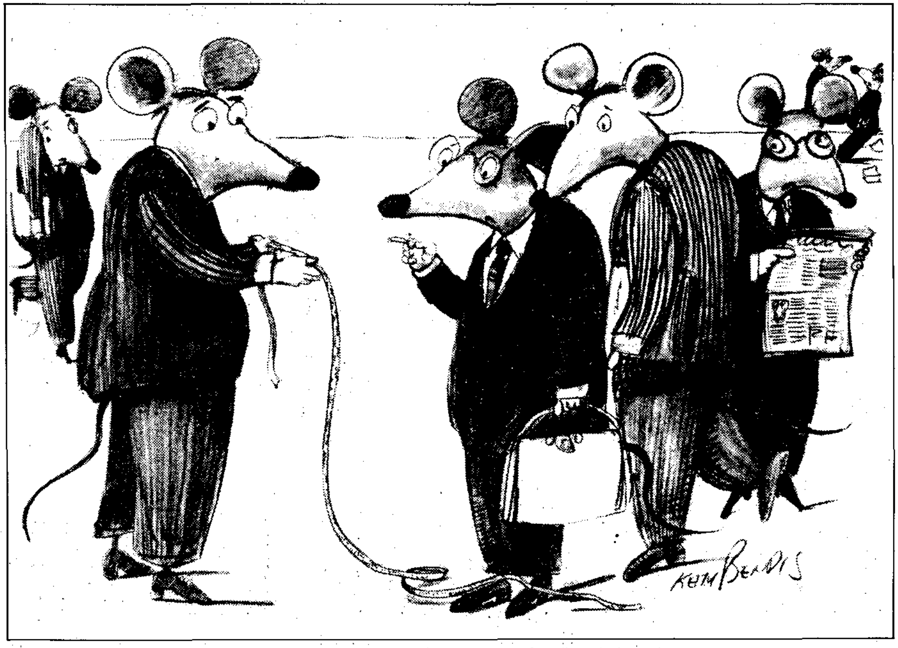
But that was the word last week from Intel, one of the country's classiest technology companies. The glum forecast was issued at a heavily attended money-management conference here, sponsored by Montgomery Securities, a leading West Coast brokerage firm. And Intel's announcement tended to heighten the bearish sentiment among money managers at the meeting. All told, nearly 800 money managers—representing about $600 billion in investment assets—showed up to hear presentations from 92 publicly owned companies.

It's no secret that high tech is having its problems these days, what with the sluggish economy and rising competition. But things were supposed to change soon: The Federal Reserve's highly stimulative credit policies over the past eight months were expected to perk up the economy. And high-tech companies like Intel, which is one of the world's largest semi-conductor manufacturers and is about 20 percent owned by IBM, were expected to be major beneficiaries of a substantial increase in capital spending.

High tech, in turn, was expected to be a market leader in pushing overall stock prices higher. However, Intel senior vice-president Leslie Vadasz described current business activity as the worst he's seen in 25 years—a much harsher assessment than had been anticipated. Vadasz, in fact, told a couple of hundred managers at the Intel meeting that when business finally does pick up, he won't look for any meaningful rise in semi-conductor prices. The best he hoped for, he said, was that prices would stabilize or inch up a bit.

Vadasz's remarks came at the outset of his talk, and they were so negative that a number of money managers simply got up and left the room to hear a rival corporate presentation.

The Intel news was another bearish sign to a money-management fraternity already plagued with fear and uncertainty. A number of money managers I spoke to were concerned over mixed economic signals. On one hand, there's the good news—rising auto sales and falling unemployment. On the other hand, there's the bad news—no real pickup in industrial production and uneven retail sales. Then there's the raging debate on whether the leaders of the recent market rally—namely, defensive stocks such as utilities, food, and tobacco—have had it. Also, there's the question whether now is the time to move into the basic industries—such as paper, steel, chemicals, and aluminum—that would be favorably affected by an economic upswing.



THE BIG CHILL: *Searching through mixed signals.*

Another major riddle: Will the Fed—eager to demonstrate that it's not about to allow the money supply to continue to expand at a breakneck pace and bring back inflation—tighten credit a bit, thus pushing interest rates somewhat higher?

None of the money managers I spoke to thought the roof was going to cave in. Rather, the question was how much of a decline might the market have to undergo before a new period of upward momentum sets in.

Typical was the view of John Tozzi, head of Cambridge Investments, Ltd., a $145-million money-management firm out of Larkspur, California. Given the debates and uncertainty, "the path of least resistance is down," says Tozzi, whose firm's cash reserves stand at a high 30 percent. Tozzi sees all the confusion culminating—and soon—in a break in the Dow below 1300. That, he says, should produce frenzied selling, leading to a possible further drop in the Dow to 1250. And that, in turn, should lead to an improved market tone in the fall, he adds.

Another money manager, Peter Anderson, who supervises $700 million in equity funds at Federated Investors, in Pittsburgh, takes a more negative view. "We're in an aging bull market that's already 36 months old," he says. "The consumer has done his thing [a reference to the public's huge installment debt]; we don't see much improvement in capital spending; and the technical factors look pretty bad." (By technical factors, Anderson means such indicators as the ratio of stocks hitting new highs to those hitting new lows, and the ratio of issues that are advancing to those that are declining.)

"I think we've made the new highs for now," says Anderson, who looks for the Dow to drop to the 1220-to-1240 range. In line with this thinking, Federated Investors has boosted its cash reserves—from 12 percent to about 22 percent. Recent sales include J. P. Morgan, Celanese, and Allied Corporation.

The usually bullish Eugene Sit, the well-regarded head of Sit Investment Associates, a Minneapolis-based money-management firm that runs $1.3 billion in assets, tells me he's still bullish. However, he's got a few short-term concerns. And so he's done some recent selling to increase his cash position; from being close to fully invested, he's now about 90 percent invested.

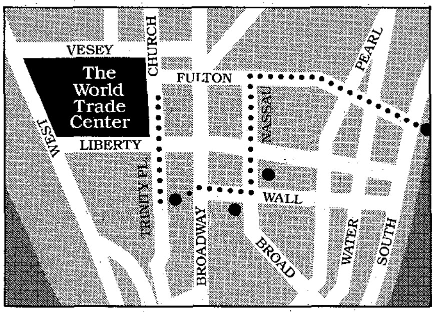
Two things in particular bother Sit. One: There's not enough pessimism, he says; too many people still think the Dow will go to 1400 before it goes to 1200. Two: the debate over whether there'll be a meaningful economic recovery or a

Illustration by Keith Bendis.

3 OF YOUR OWN MOST MEMORABLE TOURS OF NEW YORK BEGIN AT THE DECK AT THE WORLD TRADE CENTER.

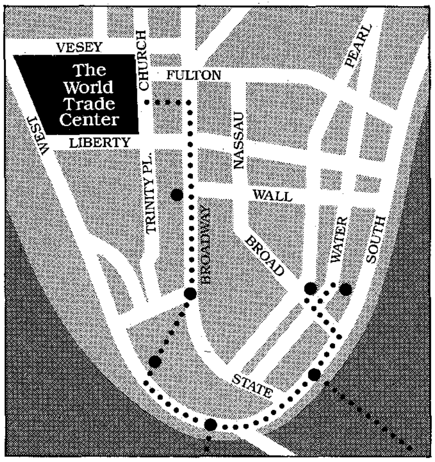
1 The Deck, Wall Street, Federal Hall, South Street Seaport.

While you're surveying civilization from 110 floors up, the world's highest observation platform, gaze east to history: the South Street Seaport, final destination of this walk-tour. Leaving the World Trade Center, stop off at Trinity Church graveyard, where Alexander Hamilton and other history makers are buried. Walk east on Wall to Broad and see the action at the New York Stock Exchange. Then stop off at Federal Hall, site of our first Capitol, where George Washington was sworn in and the Bill of Rights adopted, on Wall at Nassau. Walk north to Fulton and east to the Seaport. Here some of the bustling atmosphere of the City, circa 1800, has been recreated. Stop at the museum, take in the food stalls, restaurants and shops, and view the tall ships. And while you're out on the wharf, take in one more special New York sight—the eternal Brooklyn Bridge.


VESEY
CHURCH
The World Trade Center
FULTON
PEARL
WEST
LIBERTY
NASSAU
TRINITY PL.
WALL
BROADWAY
BROAD
WATER
SOUTH

2 The Deck, Trinity Church, Battery Park, Ellis Island, New York Harbor.

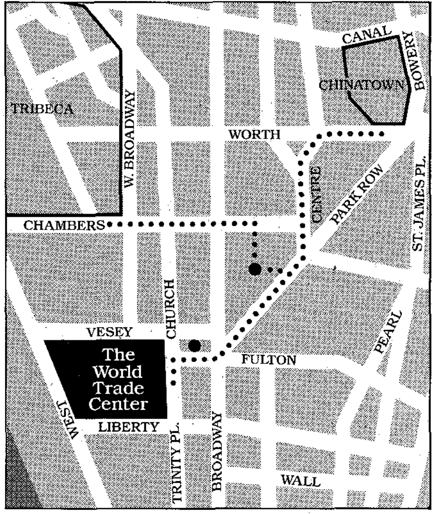
First do your sightseeing from a quarter-mile up on our Observation Deck—a 55-mile sweep in all directions. After you experience the high from on high comes the fun below: walking to landmarks and meandering through history.


VESEY
CHURCH
The World Trade Center
FULTON
PEARL
WEST
LIBERTY
NASSAU
TRINITY PL.
WALL
BROADWAY
BROAD
WATER
SOUTH
STATE

From the World Trade Center, head east to Broadway and turn south to visit Trinity Church. Continue south to Bowling Green and to Battery Park's Castle Clinton. Once a fort, then the New World's show biz capital and its first immigration center, it's now a national monument. Walk south to the waterside promenade and view the incredible expanse of one of the world's biggest harbors. Cruise to the Statue of Liberty or sail America's favorite boat ride, the Staten Island Ferry, an enthralling hour at sea, past Miss Liberty and Ellis Island. (And, would you believe, still only 25¢!) Then go north from the park up Water and turn left on Broad to visit Fraunces Tavern, where Washington bade his officers farewell. Then backtrack to the Vietnam Veterans Memorial near 55 Water Street for a poignant reminder of more recent heroism.

3 The Deck, St. Paul's, City Hall, Chinatown or Tribeca.

After you leave The Deck (but not before you feast in one of our 22 restaurants and snack spots), travel along Church and Fulton to St. Paul's Chapel, Manhattan's oldest surviving church. When New York was the nation's capital, George Washington worshipped here; his pew is marked. Turn up Park Row towards City Hall Park, the site of Revolutionary War rallies and a statue of Nathan Hale ("I regret…"). Visit City Hall, one of the city's most elegant buildings. This white limestone building, which faces south, once sported an economical darkstone rear facade. Officials thought nobody would ever live north of City Hall!) If you're hungry for the exotic or just hungry, stroll along Centre and Worth to Chinatown and its 200 restaurants. (Or, if you're feeling trendy, take a brief northwest passage from City Hall to fashionable Tribeca for what's new in galleries. And for what's old—the last of the cast-iron buildings.)


CANAL
BOWERY
CHINATOWN
TRIBECA
W. BROADWAY
WORTH
CENTRE
PARK ROW
ST. JAMES PL.
CHAMBERS
CHURCH
VESEY
The World Trade Center
FULTON
PEARL
WEST
LIBERTY
TRINITY PL.
BROADWAY
WALL

The Deck: 9:30-9:30 every day. $2.95 adults. $1.50 children and senior citizens. For information on the Observation Deck at the World Trade Center call: (212) 466-7377.

NEW YORK BEGINS AT THE WORLD TRADE CENTER

THE PORT AUTHORITY OF NY & NJ

slowdown (or maybe even a recession). Sit himself isn't worried about the economy; thanks to the Fed's credit stimulation, he looks for steady economic improvement, with the gross national product recording a 2.5 to 3 percent gain in the third quarter and a 3.5 to 4 percent rise in the final quarter.

For the next month or so, the market could experience a few bumps, says Sit, with the Dow falling to around 1275. But then he expects a rebound to around 1400 by year-end. "That'll be our Christmas gift," he says.

Among his favorite stocks are a half-dozen that he believes could each show about a 30 percent gain over the next twelve months. They are IBM, Network Systems, American Express, U.S. Bancorp, Boeing, and The Limited.

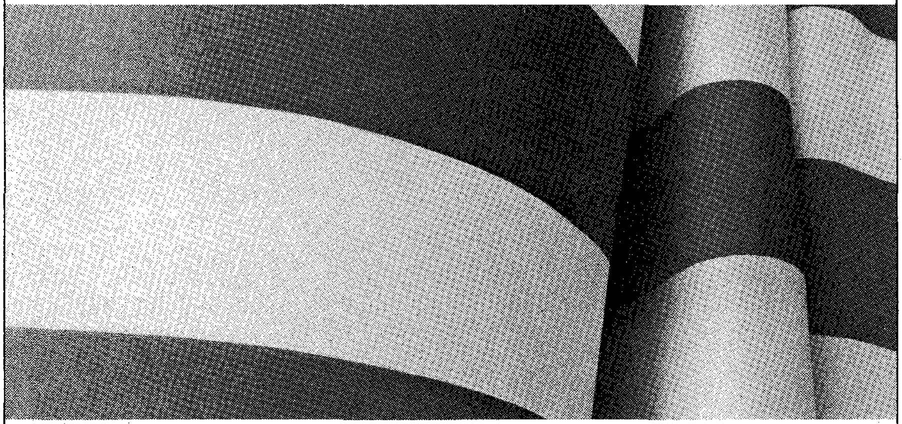
Though bearish sentiment abounded at the conference, there were also a number of bulls around. One was private investor James Marquez, a former money manager now associated with the New York brokerage firm of Graber & Company. By the end of 1985, according to Marquez's calculations, almost $200 billion in mostly investment-grade equities will have been removed from the marketplace during the preceding two years through mergers, acquisitions, leveraged buy-outs, and corporate-stock repurchasing programs. Accordingly, he says, "if the economy doesn't blow up and interest rates don't rise substantially, you could have a shortage of investment-grade stocks, driving equity prices a lot higher."

A market imponderable cited by Marquez—though he says he's not worried—is whether "we can escape any financial crisis because of the many weak savings-and-loan associations, the serious agricultural problems, and the billions in bad debt in the system."

Marquez favors IBM, which he says "is more in control of its destiny than at any point in the past fifteen years." He also likes Tandy, which is producing double-digit sales growth; Digital Equipment, which is showing signs of a reacceleration of its sales growth; and NWA, described by Marquez as "the best asset value among the airlines."

More news from the West Coast: Reliable reports have it that one of the Bay Area's biggest companies, Kaiser Aluminum, the nation's third-largest aluminum producer, could be the subject of a takeover bid. Sources say that a group headed by Joseph Frates, a wealthy Tulsa, Oklahoma, businessman, has been accumulating Kaiser Aluminum shares, which are trading close to their 52-week high of 17⅞. Frates at one time headed a group that acquired Kaiser Steel, but has since divorced himself from that company. Frates could not be reached for comment, and Kaiser Aluminum declined to discuss the matter. ■

NEW HORIZONS
IN AMERICAN ART



1985 EXXON
NATIONAL EXHIBITION
SEPTEMBER 13 - NOVEMBER 3
SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK
FIFTH AVENUE AT 89TH STREET
EXXON

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Our Wall Street Account is the discount brokerage service for the discriminating trader looking for hardhitting financial extras: • Full trading capability up to 75% off full service commission • Low cost margin loans • High interest on cash balances • Our exclusive newsletter, "Net Worth" • Minimum investment of only $1,000 • Access to more than 40 other financial services of the Private Clients Group.

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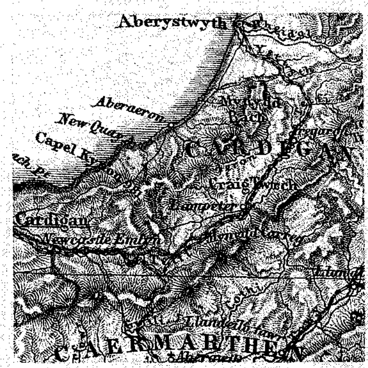


CARDIGAN

Clothing Co.

There was a time when cardigan sweaters were, well, to be honest, just a bit frumpy. Not anymore.

Feminine
Just try ours on. You'll notice that the low v-neck highlights whatever you choose to wear underneath. And the long, lean shape is flattering. To keep that lean shape, we were extra careful to blend the two pockets into the ribbing and the hemline. And we chose a raglan sleeve because it gives more room for layering as well as enhancing the shape.

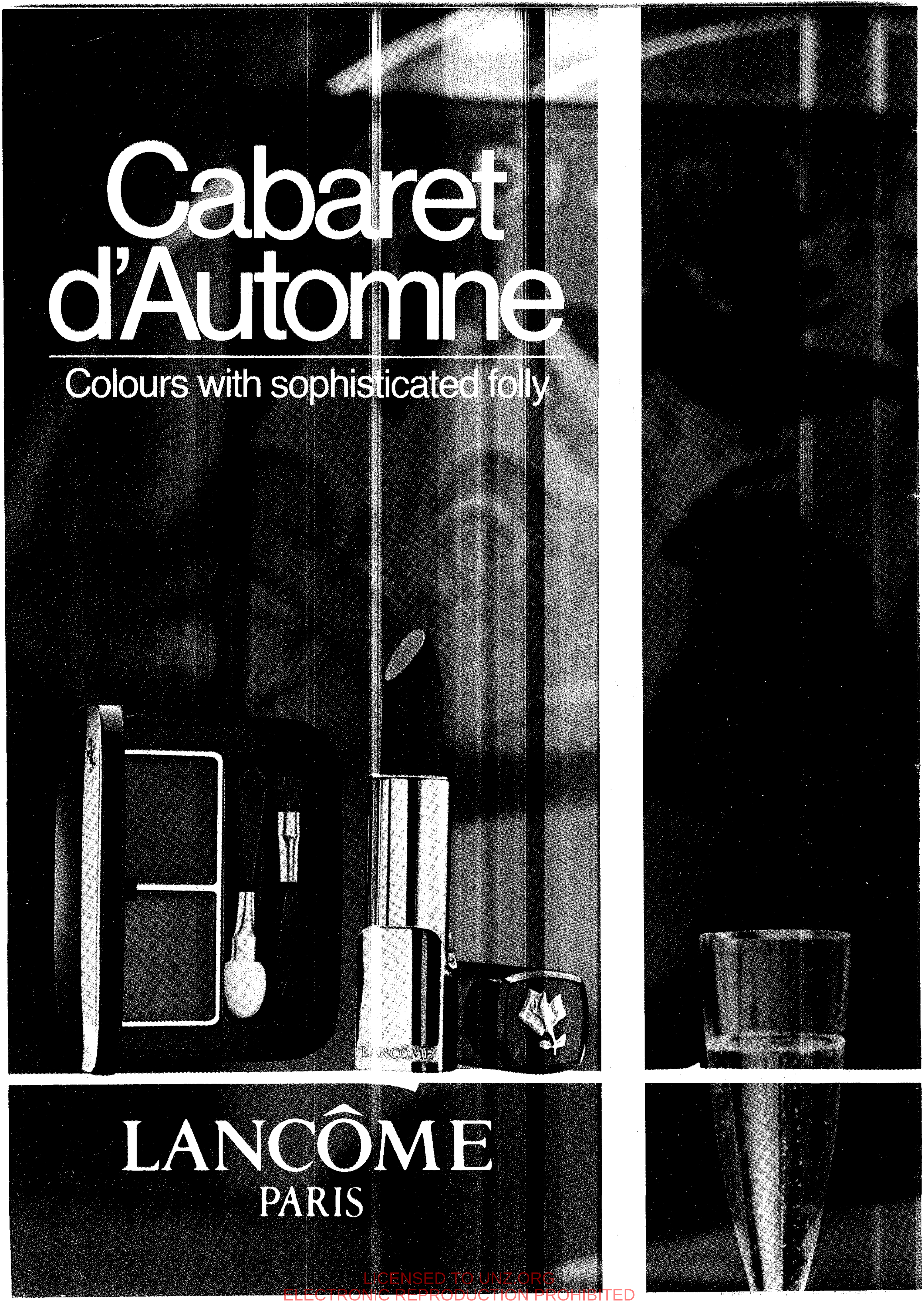
Shaker Knit
We've used a simple Shaker stitch to add depth and texture to this ramie/cotton sweater. Its simplicity doesn't interfere with the lines, pockets, or neckline. We've also insisted on a tight gauge to make sure the Gap cardigan keeps its shape.

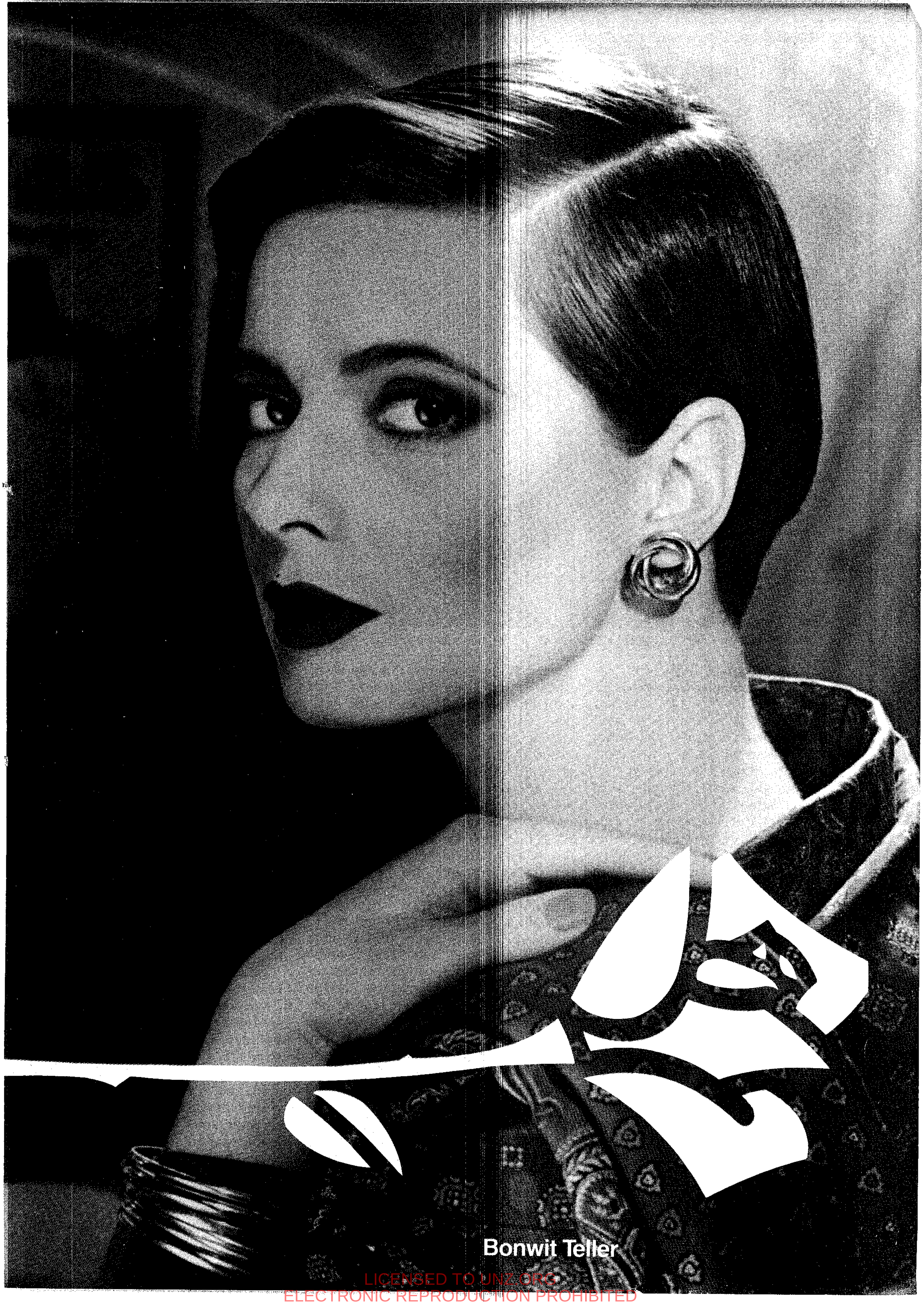
Year-Round
The Gap added ramie, another natural fiber, to the cotton yarn, for a sweater that's versatile enough for every season. It looks just as right over a flannel top as it does over a cotton striped shirt. In fact, we offer it in five colors that look great all year. One may not be enough.
To be honest, we think our cardigan sweater goes as far away from frumpy as to be just a bit sexy.

CARDIGAN V-NECK SWEATER . . .
Bright blue, red, natural, sea green, or pink. S, M, L.

$36

the
gap


Cabaret d'Automne
Colours with sophisticated folly
LANCÔME
LANCÔME
PARIS


Bonwit Teller

On Madison Avenue/Bernice Kanner

HOT COOLERS

DOWN-HOME DUO: *“Bartles” (right) and “Jaymes” pitch Gallo’s new wine cooler.*

Light and Lively

FIRST OFF, LET’S SET THE RECORD straight. “Frank Bartles” and “Ed Jaymes” are not really wine-makers—they’re actually an Oregon rancher and a California contractor. But the wry and witty serial they star in, perhaps the first soap opera in the annals of beverage advertising, has given the Bartles & Jaymes wine cooler nationwide recognition—and the E.& J. Gallo Winery a strong entry into a category that is the hottest phenomenon in the world of wine, beer, and liquor.

Coolers are not just hot in relative terms; they’re hot absolutely. Why? People are lightening up on their alcohol consumption, and the cooler companies have come up with a new sweet drink they seem to like. Basically pre-packaged spritzers, most coolers contain wine (usually white), fruit flavors, citric acid, water, and carbon dioxide—but often less than 6 percent alcohol, or half the amount in regular wine.

Millions of Americans are warming up to coolers, making the drinks the fastest-growing segment of the wine business and “the most explosive happening in beverages today, with more rapid growth than even diet soda,” says Marvin Shanken, editor and publisher of *Impact Newsletter,* the liquor-industry bible. “Four years ago, this category didn’t exist. Last year, retail sales of wine coolers reached $330 million, and this year we’re expecting they’ll top $700 million,” one tenth of the total $7-billion wine business. “California table wines are down 5 percent from last year—but factor in coolers, and the whole industry is up 5 percent.” According to Shanken, coolers have already overtaken sparkling wines, and are second only to table wines. Next year, they should pull in $1 billion at retail (they fetch around $1 a bottle).

A recent study by Find/SVP, a New York-based research firm, shows why this concoction is raising spirits in the wine industry. Shipped cases went from 2.9 million in 1983 to 12.4 million in 1984, with 1985 estimates at 29 million. In 1987, some 65 million cases should be shipped, says Peter Allen, the firm’s manager of market-research reports. Though coolers have been compared to the pop wines that have appeared over the past two decades, Allen insists they’re more than a fad, that they’re part of the low-alcohol movement that spawned the wildly successful light beers and the less wildly successful light wines.

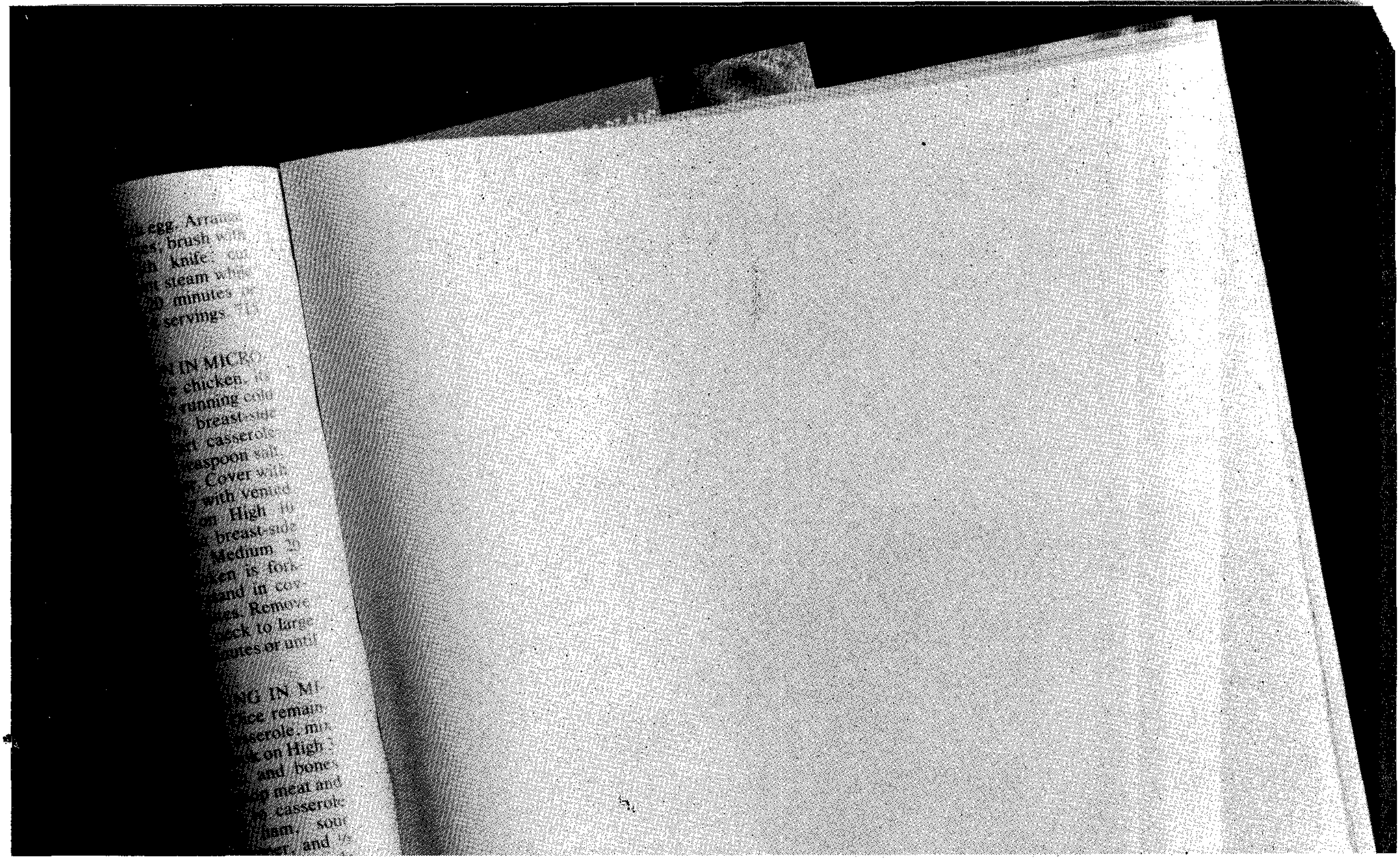
The Gallo Winery, considered a market barometer for its cautious approach to product innovation, steered clear of light wines, but after careful study and analysis plunged into coolers. So did dozens of other wineries, *Braumeisters,* and spirits purveyors. Among them are New York’s Canandaigua Winery, which came out with Sun Country, and Guild Wineries, which contributed Quinn’s Cooler. From White Rock Products came Wineberry, and from Scooter Juice of Santa Rosa, California, the Harley-Davidson Cooler (with a motorcycle on the label). Paddington Corporation’s Thomas Steidl gave the world Steidl’s Cooler, and there’s Dubonnet Splash from Schenley and Seagram’s Cooler from you-know-whom. Even Thomas J. Lipton broke out of its tea-totaling image with the Cala-Bay cooler. In October, Anheuser-Busch plans to enter the fray with a champagne cooler, and rumblings are that the Miller Brewing Company and Riunite won’t be far behind. Patrick Roney, product manager for Seagram’s Cooler, claims there are now 125 licensed cooler brands, though only 4 are truly national: Seagram’s Cooler, Bartles & Jaymes, Sun Country, and the one that started it all, California Cooler.

In 1980, Michael Crete, then a representative for a California winery, triggered this upheaval almost accidentally. At a pool party, he discovered that his homemade punch outdrew the keg of Michelob. So the next year, he and an old high-school chum, Stuart Bewley, raised $150,000 from friends and relatives, left their jobs, and—working out of an abandoned farm-labor camp—filled the first green-tinted, twist-top bottles of California Cooler by hand, with a rubber hose.

That first year, they sold 700 cases of the stuff from the back of their pickup truck. In 1982, they sold 80,000 cases—through beer distributors, so the coolers would land in the refrigerator (as opposed to wine wholesalers, who’d stash them on racks). Earlier this summer, Brown-Forman bought out the two entrepreneurs for $63 million down—with additional payments that could push the price up to $146 million.

California Cooler may have been the first of its breed to sizzle, but it wasn’t the first to appear. Villa Bianchi, a winery based in Kerman, California, introduced Red Lite Wine Cooler in July 1979, after two years of development—and wrangling with the Bureau of Alcohol, Tobacco, and Firearms. Bianchi ultimately lowered its alcohol content to below 7 percent in order to come under the jurisdiction of the Food and Drug Administration, but not before the other bureau had turned down the firm’s proposal to market its coolers in twelve-ounce containers, to suggest a similarity to beer.

For, indeed, cooler drinkers aren’t converting from Cabernet Sauvignon,



We'd love you to advertise in our magazine. Maybe.

Is this any kind of attitude for a magazine to take? But, then, Good Housekeeping is not just any magazine.

It is, instead, the single most believed of all the magazines in our field.

And the simple truth is, we've earned this reputation by giving our more than 17,000,000 women readers what they've come to expect from us: the most authoritative pages in the field.

To do this, we must expect more from our staff. And, yes, our advertisers. Which is precisely why our staff reviews all ads *before* we run them.

This is no token policy, either. Last year, ads which would have made us hundreds of thousands of dollars never made it onto our pages. In a full schedule, those ads would be worth millions.

Our reputation, obviously, is worth more.

So if your advertising deserves to be believed, we'd love you to advertise in our pages. Definitely.

Good Housekeeping.

Our pages do more.

Source: 1985 SMRB

Good Housekeeping is a publication of Hearst Magazines, a division of The Hearst Corporation. © 1985 The Hearst Corporat

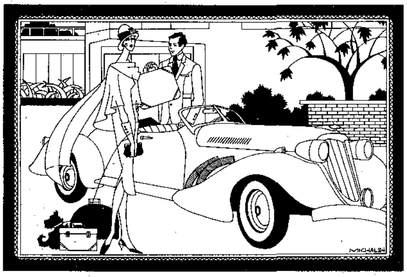
BUSINESSWOMEN DESERVE TO BE PINNED, CHALKED, MEASURED, FITTED AND FUSSED OVER.

Darabin Ltd. The one store in New York for women who insist upon impeccable, hand tailored business clothing. And once we've fitted you in a suit, we'll fuss over you with beautiful silk blouses, fine cotton shirts, and accessories that complete your look.

Darabin Ltd.
Clothiers to Executive & Professional Women

53rd Street between Madison and Park Avenues, in the Park Avenue Plaza. 486-6844
Open from 10 until 7 daily; Thursday until 8:00, Saturday, 10 until 6.

WEEKEND ELEGANCE
A LA RESERVE



Begins with a splash! Iced champagne in our suite—elegant and spacious—a living room, bedroom and wetbar/kitchenette all to ourselves! Days of whim. And the evenings? For romance. Cocktails in the piano bar. Dinner by candlelight in Corniche. Classic and nouvelle cuisine. Fine wines. Sinful desserts. Weekends at La Reserve... always go too fast. For reservations (914) 761-7700/(800) 431-2906.
Elegant weekends start at only $100 per couple, per night.

LA RESERVE

LA RESERVE, A Robert Martin Hotel, 5 Barker Avenue, White Plains, N.Y. 10601.

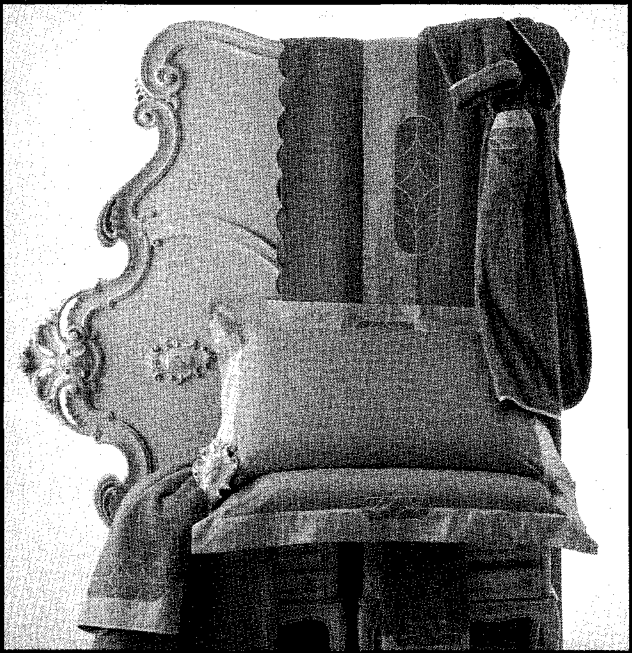
but rather from soft drinks and beer (the latter, drunk predominantly by men, is a category that has gone flat) and from the sweet, fizzy cold duck and Boone's Farm apple wine. Why they're converting from anything mystifies me. In an informal taste test among friends, Seagram's Cooler (described by someone as "a cheap champagne") and Bartles & Jaymes ("a bit soapy but apple-cidery natural") tied for first place. Sun Country's Tropical Cooler brought to mind Hawaiian Punch. Calvin Cooler Passion conjured up orange soda in appearance, heavy perfume in scent, and melted lollipops in taste. Quinn's Cooler made me think of Sunlight dishwashing detergent, Steidl's evoked 7-Up, and California Cooler Orange took me back to the punch at the prom.

Coolers aimed to "tap an important new group of people who currently drink little wine," says Seagram's Roney. That group is mainly young (25 to 39 years old), middle-class, and female, an often overlooked target audience. Last year, women spent $4.7 billion on wine, a figure that analysts expect will double over the next decade. Indeed, surveys show that some 60 to 70 percent of cooler purchasers are women—and they're not merely buying it to stock their husbands' bars. Other unexpected audiences have been attracted as well, namely "minorities in inner cities and little old ladies in other parts of the country," says Meredith Decker, advertising manager for Quinn's Cooler. "Coolers are not synonymous with yuppies." Nor are they synonymous with California. They're big everywhere: In July, Seagram surveyed Americans and learned that 84 percent knew what wine coolers were and 50 percent had tried them. They're weakest in the Northeast, but that may change as marketers begin to push harder here.

Their clout is impressive. Some $60-million is being shelled out to advertise coolers this year, nearly a third of what was spent on the whole wine category in 1984. Equally impressive is the creativity that money has fostered. Take the California Cooler radio spots in which an agitated New Yorker whines that he hates California and "giving pedestrians the right of way." He grumbles about everyone driving around in convertibles and playing golf in January, "the beach, guacamole, tan lines from designer sunglasses . . . people skateboarding into supermarkets looking for organic vegetables and vitamins. What's everybody so happy about anyway?" He also hates their drink—the tag line is "California Cooler. One more reason to hate California"—but orders another from the bartender.

The commercials that seem to have captivated everyone, though, are those Bartles & Jaymes spots, starring two down-home hayseeds who you'd think

FRETTE
The finest linens



NEW YORK
787 MADISON AVENUE, 988-5221 • BEVERLY HILLS
449 NORTH RODEO DRIVE, 273-8540 • HOUSTON
2699-THE GALLERIA II, 965-0970

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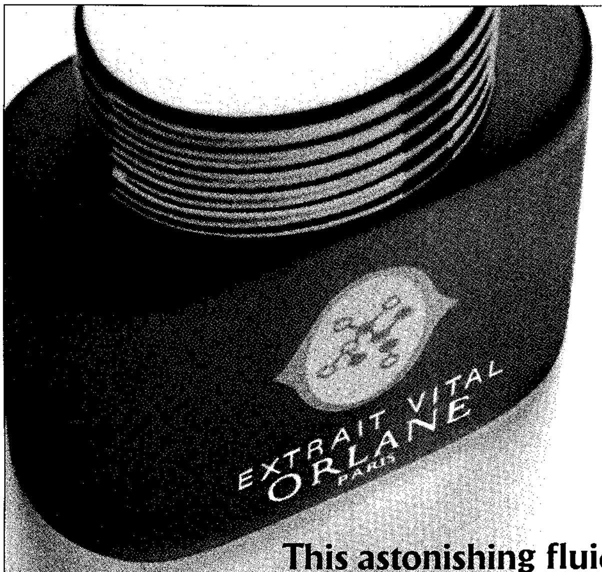


This astonishing fluid goes beyond repair.

Extrait Vital works hard to help repair skin damaged by ultraviolet light and the environment. But it goes much further. Helps speed fresh cells to the surface. Adds deep nourishment and moisture. Helps restructure the skin to a new fullness and smoothness. Developed in the distinguished laboratories of Orlane.

EXTRAIT VITAL Dual Skin Repair Complex

ORLANE
PARIS

Saks Fifth Avenue

were turning out two or three cases of the stuff a week. (In fact, they're selling an estimated 10,000 a week.) Their aw-shucks approach is as intentional as the absence of Gallo's name in the ads, packaging, and point-of-sale displays—in fact, the only place it shows up is on the dealer's invoice. For the folksy pair has given the cooler a personality and brand franchise that sets it totally apart from its giant parent—and any possible prejudices against the Gallo name.

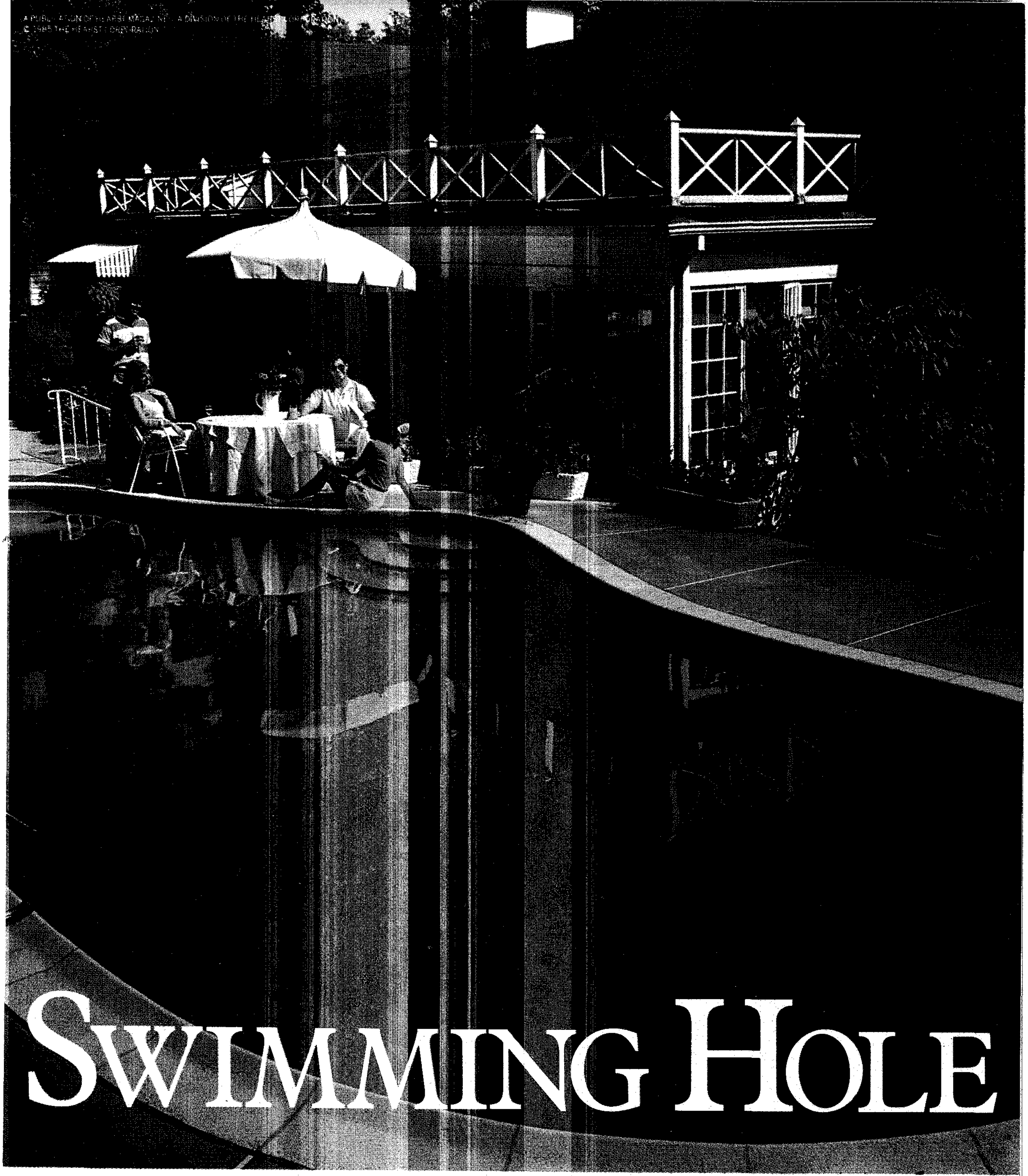
Frank Bartles does the talking—in an early radio spot, Ed Jaymes did say hello—but often attributes the thoughts to Ed. Early on, Frank asked viewers to suggest names; in an ensuing spot, he thanked them but announced that they were sticking with B&J. "If you don't like it, please don't tell us, because we've already printed up our labels." Then he suggested that viewers could call it Bartles "and skip the Jaymes altogether. Ed says that it's okay with him."

The name—indeed, the whole marketing effort—was conceived by Hal Riney, managing director of Ogilvy & Mather, San Francisco. "We wanted something long-lasting and different from other coolers' names, so we came up with people's names," he says. Riney also wanted initials that went well together, like J&B, and scoured the phone book for real names. "Jameson" was originally considered, but there was a problem getting it cleared. "James" looked too plain to Riney's eye, so a *y* was inserted. More than 700 people were auditioned to play the characters. For Ed, Riney chose the contractor who had built his office.

Riney has penned some 45 serial installments, 20 of which have been broadcast so far. The spots are short-lived and droll—one urged viewers to give Bartles & Jaymes as a Labor Day gift—but amazingly inexpensive to make. In one two-day film session, sixteen commercials were produced.

Among them was one in which Frank says it occurred to him that between Ed's fruit orchard and his vineyard "we could make a truly superior premium-grade wine cooler. So Ed took out a second on his house, wrote to Harvard for an MBA, and now we're preparing to enter the wine-cooler business. We'll try to keep you posted on how it's going, and thank you very much for your support."

In another, Frank says that buying Bartles & Jaymes would be a "personal favor to Ed, because he took that second on his house and soon he's got a big balloon payment coming up." In still another, Frank notes that people may not have realized how good Bartles & Jaymes is with a meal. "So Ed engaged in a scientific program to determine which foods go well with Bartles & Jaymes coolers. So far Ed has only found two foods which don't: kohlrabi . . . and candy corn. All other foods are fine." ▬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SWIMMING HOLE

Some swimming hole. And the house isn't exactly primitive either.

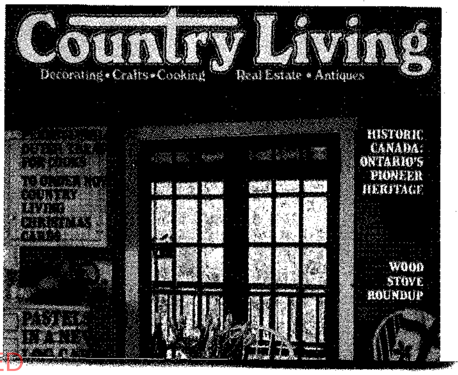
Do we call this country living? We do indeed. And so do more than 7 million Country Living readers who are upscale. With affluent tastes. And a median household income of over $32,000.

It's a very significant audience for whom *country* is a mind-set. A relaxed way of living that can be city, suburbs, anywhere.

For sure, the fastest-growing major magazine didn't get there by reaching only skinny-dippers down by the ole swimmin' hole.

Sources: 1985 Spring MRI, adjusted for circulation increase. ABC, all magazines with an ABC circulation of 1,000,000 or more.

YOU CAN'T TAKE THE COUNTRY OUT OF AMERICA.


Country Living
Decorating • Crafts • Cooking
Real Estate • Antiques
HISTORIC CANADA: ONTARIO'S PIONEER HERITAGE
WOOD STOVE ROUNDUP
COUNTRY LIVING CHRISTMAS CARDS

The City Politic/Michael Kramer

KOCH OF THE DAY

Ready for More?

TACTICS TRIUMPHANT: *The Koch field-workers took nothing for granted.*

SOMETIMES, IN ITS DESIRE TO APPEAR democratic, the Kremlin arranges for the mayor of Moscow to face stiffer competition than Ed Koch confronted this year.

From start to finish, in the mayoral race, nothing changed. As with Reagan and Mondale in 1984, the primary results mirrored almost exactly the polls of six months before.

Could anyone have beaten Koch this time around? What about Dr. Ruth? After all, her commercials for condoms and typewriters were the only ones to penetrate the last-minute mudslinging from Andy Stein and Ken Lipper. And think of what Dr. Ruth could have offered—an entire city cured of its sex problems. Stuck on the subway, at least we could be happy about something.

But seriously, folks, even in a yawner there are lessons to be learned, tactics to appreciate, tea leaves to discern.

To begin with—and despite the huffing and puffing—Ed Koch ran only slightly ahead of his 1981 showing. The final numbers won't be known until the absentee ballots are counted, an unimportant exercise except as it relates to Koch's goal of surpassing Robert Wagner's all-time victory percentage of 64.1. "This may be insignificant," says an adviser to the mayor. "But it isn't to Ed. It may make the difference when he considers going for a fourth term in 1989. If he's got the record, it'll be one more reason to hang it up."

Combined, Carol Bellamy and Denny Farrell did about as well against Koch as did Frank Barbaro four years ago.

The anti-Koch vote remains the same—approximately 35 percent of the Democratic-primary electorate.

Among the interesting internals are these: According to the *Daily News*–Channel 7 exit poll, Koch carried almost all ethnic, interest, and income groups. Along the way, Koch won Bellamy's home district by 2 to 1 and lost Farrell's A.D. by only eleven points. Also significant, considering the current furor over permitting a child with AIDS to attend public school, Koch took 74 percent of the vote in the Queens A.D. where parents are protesting the Board of Education's action.

From a tactical perspective, the most intriguing aspect of the Koch operation was its field organization and get-out-the-vote effort.

When he first ran for mayor as a virtual unknown in 1977, almost all of Koch's money—about $1 million—was spent on television advertising. This year, with a war chest of close to $6 million, over $2-million went for fieldwork. From the beginning, Koch's strategists realized that the only real threat to the mayor was public boredom. On election day, the extent of their preparation showed. Under the direction of Jim Capalino, over 350 teams of volunteers, mostly lawyers, spread out to the city's 1,337 polling places to determine how many people were voting and where. Three times that day, their observations were phoned to Koch headquarters and fed into computers. At the push of a button, the campaign redirected its field supporters to areas like Brooklyn, where the turnout was especially light. From now on, well-financed politicians will model their election-day vote-pulling operation on the Koch '85 effort.

☐ The minority vote for mayor, while hardly a surprise, nevertheless reinforces the notion that those who seek minority empowerment have got their logic backward. "Politics is people-oriented," says Queens Borough President Donald Manes. "Coalitions form around candidates, not the other way around."

Like everyone else, minorities tend to vote for the person, not the person's color. Ed Koch didn't do as well as he had hoped among the city's blacks, but he did almost as well as Denny Farrell, simply because many blacks thought he was doing an acceptably good job as mayor.

Similarly, David Dinkins won the Manhattan borough presidency with the help of 50 percent of the white vote—because *he* was seen to be the best candidate. Now, as the only black on the Board of Estimate in a city that is almost half black and Hispanic, Dinkins should be watched as a future mayoral candidate.

With respect to minority coalitions, the results in the Bronx are not encouraging. Jose Serrano, a Hispanic, narrowly lost to the incumbent, Stanley Simon, because blacks supported Simon in significant numbers. The lesson is simple: Blacks and Hispanics will not support one another just because they share the term "minority."

Among blacks themselves, the split continues. The stunning loss of Al Vann in the race for Brooklyn borough president leaves Manhattan's black leaders, who have been feuding with their Brooklyn counterparts for years, as kings of the hill.

☐ The race for City Council president went as expected, the key calculation being that Ken Lipper spent about $17 a vote in his losing race against Andy Stein. Toward the end, Lipper became a runaway candidate, ignoring his managers' advice as he flailed away. The culmination was a full-page ad in the New York *Times* in which Lipper wondered why Stein was "lying" about him. Lipper wrote most of that ad himself—and it

Photograph by Holland Wemple.

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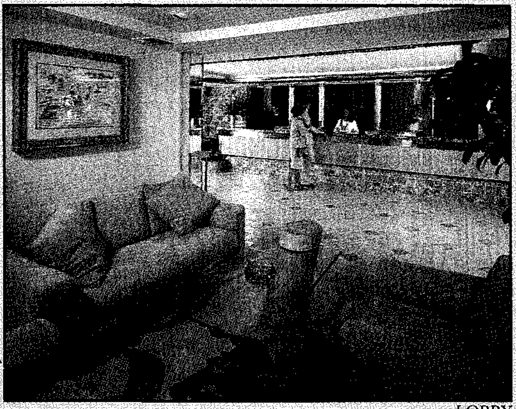

LOBBY

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showed. Ed Koch told friends it reminded him of a letter from Son of Sam.

As for Stein, he is already telegraphing an explosive show come January. "Ed and I have a good relationship," says Stein of himself and the mayor. "When I think he's wrong on an issue, I'll tell him." Translation: fireworks. "If Andy acts up, like we're sure he will," says David Garth, Koch's key adviser, "the mayor will swat him like he did Carol whenever she shot off her mouth." Translation: Koch will Bellamize Stein at the first sign of uppityness. Remember when Stein was mugged in Central Park a few years back and Koch allowed as how his mail was running in favor of the mugger? Expect more of the same.

☐ Isn't it wonderful? The 1986 campaign will be on us before we know it. The race for the Democratic senatorial nomination is grabbing attention already. Geraldine Ferraro is toying with the idea of running, and Elizabeth Holtzman, who lost last time, is eager for a rematch. Although she has only token opposition in her re-election drive for Brooklyn district attorney, Holtzman will spend a bundle for a television effort just to remind voters that she's still around. A third potential candidate is State Attorney General Robert Abrams. But Abrams says he won't do it, and, at this point, he should be taken at his word. Surely, though, if the other candidates are *all* women, *some* man is certain to run.

And there's always Carol Bellamy. Some of Bellamy's supporters think her biggest mistake in the mayoral campaign was running in the first place. They think she should have gone for the high-visibility Senate seat after being re-elected council president. Now, if she runs for the Senate, she'll have a long climb back. According to Channel 4's exit poll, 42 percent of last week's voters said they were less inclined to vote for Bellamy because of the way she conducted her campaign. Bellamy has tarnished her good-guy image. She needs time off.

On the sidelines, Al D'Amato must be laughing. A scrappy, effective senator who has already amassed a handsome amount of money for re-election, D'Amato has become a kind of Republican Ed Koch, running around raising hell to general approval. Fifty-seven percent of those who voted last Tuesday rated D'Amato's job performance good or excellent. And the people who voted last Tuesday were all Democrats.

☐ In the middle of his rambling victory statement, and almost as an aside, Ed Koch said, "I'd also like to acknowledge what the governor did for me during the campaign." To the untutored, Koch's bow to Mario Cuomo seemed perfunctory—gracious words for the man who thwarted Koch's ambitions in 1982. But Koch and Cuomo don't love each other. Theirs is a marriage of con-

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VF Corporation.

If you could only own one pair of jeans, this would be the pair.

INTRODUCING V-F JEANS.

Until now, every pair of jeans has been a compromise.

Just look in your closet. One pair fits right, but feels wrong. Another feels fine, but fits funny.

As of now, however, that compromise is officially over.

Now there are V-F Jeans. The first jeans made without compromise.

They're the best feeling, best fitting, best looking jeans available anywhere.

Consider what it takes to make them feel so good.

The fabric is made from 100% premium long staple cotton. And it's made exclusively for V-F.

For the first time ever, V-F Jeans combine softness with a heavy weight. So they feel broken in the first time you wear them.

And V-F Jeans will stay soft. Regardless of how many times they're washed.

V-F Jeans fit so well because of our unflagging attention to detail.

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We developed an exclusive stone washing technique that makes the color richer and more even. We even specially sew the pockets to lie flat for a more flattering appearance.

But a simple passion for perfection isn't enough to make a pair of jeans as good as ours.

It's the art with which we assembled the elements.

That's what makes V-F Jeans an original.

By fit, by feel and by look, they make all other jeans simply obsolete.

If you could only own one pair of jeans, this would be the pair.

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New York Magazine
Best Bets, 4-22-85

At Decorator Previews, we offer you access to dozens of New York's top interior designers. And a professional design consultant who will take you through their work and match you up with the decorator whose taste, style and fees best suit your needs. All in one visit. Can it really be that simple? Call us at (212) 777-2966 and find out.

DECORATOR PREVIEWS

venience. And Cuomo's skillful participation in the citywide races serves his own purposes—re-election in 1986 and a possible try for president in 1988.

Officially neutral throughout, Cuomo rarely missed the opportunity to mention his "good working relationship with the mayor." The last thing Mario Cuomo wanted last week was a *new* mayor of New York, someone out to make his mark at Cuomo's expense.

In addition to aiding Koch, Cuomo also helped David Dinkins—in order to cement black support for himself next year. The most important thing Cuomo did for Dinkins was to help persuade Andrew Stein to give up the Manhattan borough presidency. Stein was wavering about a race for council president, and Cuomo went to bat for the blacks. It worked, and "we couldn't be more pleased with the governor," says Bill Tatum, the editor-in-chief of the *Amsterdam News.*

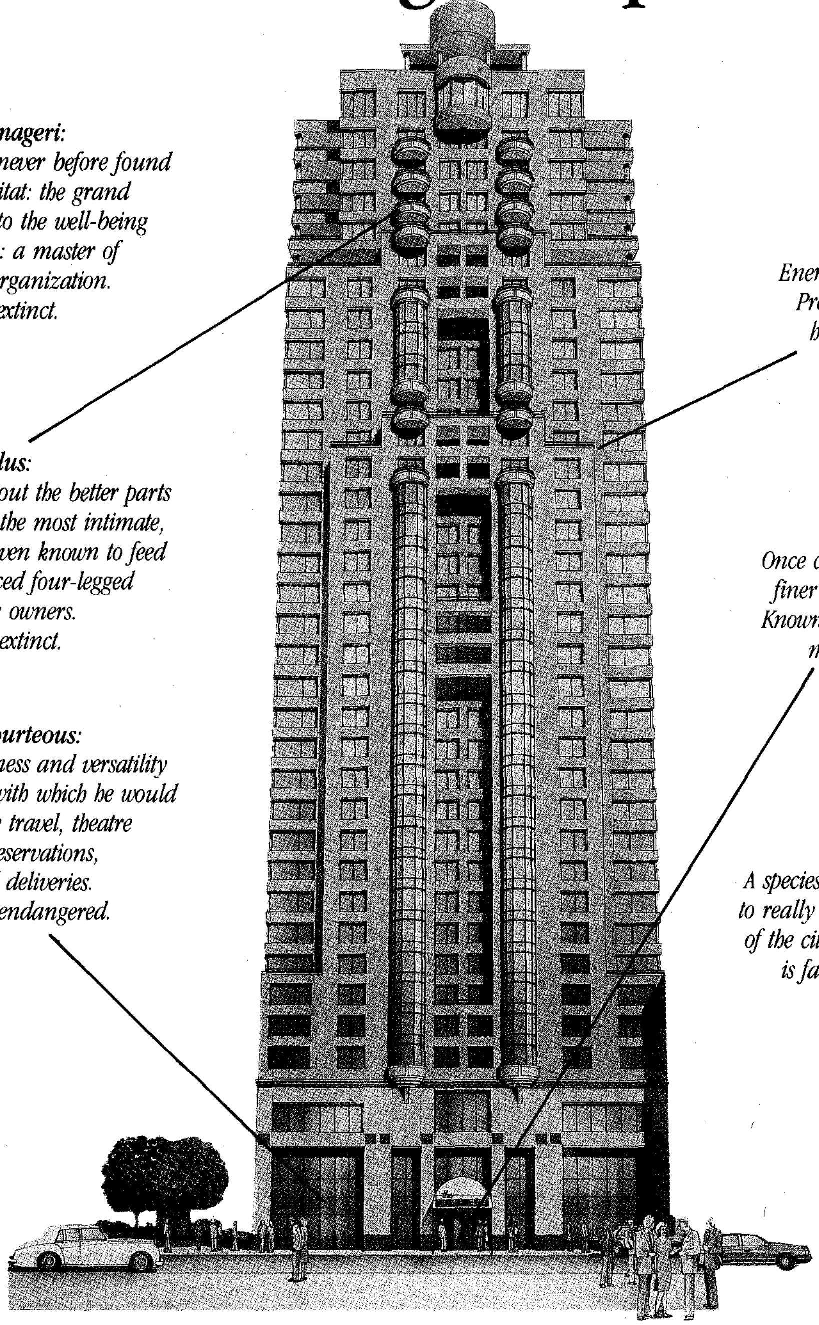
Against the possibility of a Cuomo presidential bid, the national Republican party would like a strong GOP challenge to Cuomo next year. Ideally, it would like Lew Lehrman to run again, if only because Lehrman would spend heavily and give Cuomo fits. So far, though, Lehrman isn't buying, and the only Republican who has signaled a willingness to run is State Senator Roy Goodman.

☐ Besides his own re-election, which seems as certain as anything can be in politics, Cuomo faces a more difficult task. The lieutenant governorship is vacant—Al DelBello quit to make money. A low-quality replacement could hurt Cuomo if he runs for the White House. New Yorkers could feel abandoned and take it out on Cuomo at the polls.

Cuomo would like nothing better than to be able to anoint a nominee, but everyone and his brother is looking at the number-two spot. There's talk of the governor's supporting a governmental outsider like Felix Rohatyn, or an insider like Assembly Speaker Stanley Fink. But neither man, or anyone else for that matter, could guarantee that there wouldn't be a primary. The possibility of succeeding to the governorship if Cuomo becomes president is too tempting. Ambitious politicians are not going to step aside and let Cuomo pick his running mate. A primary is certain, and a wide-open one at that. Already, people like Jay Goldin, the city comptroller, and Herman Badillo are thinking about a race for lieutenant governor. Without doubt, the lieutenant governorship is the race to watch next year, the one that is sure to be the most hotly contested.

☐ Oh, yes. It isn't over. Ed Koch is only the *Democratic* nominee. Carol Bellamy is still on the Liberal line, and Diane McGrath will carry the Republican banner. Like it or not, we're in for more of the Koch campaign, not less. ■

Zeckendorf presents a midtown sanctuary for Endangered Species.



Directoras Manageri:
A commanding presence, never before found out of its natural habitat: the grand residential hotel. Tends to the well-being of his entire domain: a master of coordination and organization.
Species: near extinct.

Valet Loyalus:
Formerly ranged throughout the better parts of Manhattan. Tended to the most intimate, most individual needs. Even known to feed and walk less advanced four-legged species for their owners.
Species: near extinct.

Conciergus Courteous:
In years past, his helpfulness and versatility were typified by the ease with which he would greet guests, arrange travel, theatre and restaurant reservations, accept mail and deliveries.
Species: extremely endangered.

Maidus Fastidious:
Energetic, industrious. Rarely observed. Presence verified by an immaculate household. Specialty: clean linens and towels, fresh flowers.
Species: endangered.

Doormani Familiarus:
Once commonly found in the entryways of finer residences in midtown Manhattan. Known for their affability and outstanding memory: able to greet by name.
Species: threatened.

Sophisticate Habitatus:
A species famous for its almost intuitive ability to really live–not merely survive–in the jungle of the city. Last seen enjoying a way of life that is fast becoming extinct in Manhattan.

Finally, a sanctuary for the Sophisticate Habitatus.

One that celebrates man's most primal need to be pampered…protected.

Presenting The Cosmopolitan. A condominium that captures both the warmth and intimacy of nearby Sutton and Beekman Place, and the grandeur of the Waldorf Towers, a few steps away.

And The Cosmopolitan's address? In a word, convenient. Minutes from the corporate power centers of finance and industry on majestic Park, Madison and 5th Avenue.

Best of all, The Cosmopolitan carries the prestige of the Zeckendorf Company, responsible for such buildings as the Park Belvedere and the Columbia.

As the first condominium created in the tradition of the grand residential hotel, and the only one with a managing director on premises, The Cosmopolitan is truly a sanctuary…in midtown Manhattan. And if you would enjoy nesting in this rare 35-story habitat of superbly designed homes, may we suggest you make the natural selection? Call us for an appointment for a tour of The Cosmopolitan.

Studios from $151,000, one bedrooms from $230,000, two bedrooms from $565,000.

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COSMOPOLITAN
CONDOMINIUMS

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FAST TRACK

COPS

Partial Recall

THE COPS INVESTIGATING the Metropolitan Opera murder a few years back had a problem. A ballet dancer had seen victim Helen Hagnes Mintiks with a man who might have been her killer, but the dancer couldn't remember what the man looked like. Enter the Police Department's Hypnosis Unit. Using a visualization technique, Sergeant Charles Diggett hypnotized the dancer into "seeing" the murderer's face again.

"It wasn't the best description in the world," says Diggett, "but it allowed us to eliminate everybody else eventually." Stagehand Craig Crimmins, who bore some resemblance to the dancer's description, was questioned and soon confessed to the murder.

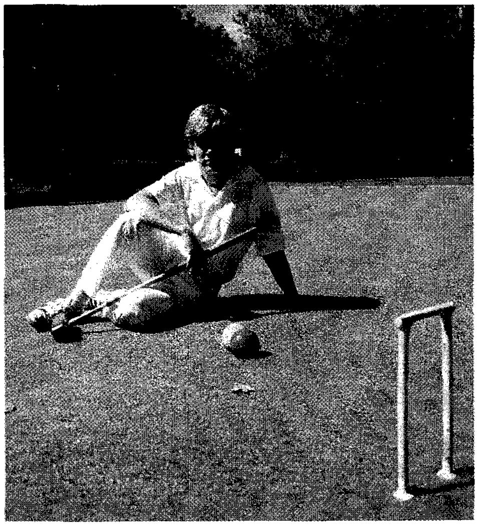
The police's Hypnosis Unit was started in 1976 by Diggett, who had studied hypnosis under Dr. Herbert Spiegel at Columbia. With his partner, Detective Milagro Markman, Diggett was involved in as many as 200 cases a year. But these days, the police hypnotists are out of favor. A recent court ruling held that hypnotically produced recall is inadmissible as testimony in a criminal trial because "the use of hypnosis has not gained general acceptance in the scientific community." Diggett is retired from the Police Department, and what's left of his unit handles only about twenty cases a year.

"People come by and ask me to help them remember where they put their watches or jewelry," says Detective Markman, the only remaining member of the unit. "But I don't do hypnosis for entertainment." P.B.

BRIEF LIVES

THE CROQUET KID

KILEY JONES'S GAME OF CROQUET BEARS little resemblance to the mallets-in-wonderland pastime of polite society. He swings for high stakes, approaching the game as a martial art ("It's like the Ninja," he says), and on the sedate fields of play, he's come to be called the Croquet Kid. "It's a mind competition to second-guess your opponent," says Kiley, a sandy-haired eighteen-year-old who looks more like a surfer than a croquet player. "You try to strategically place your ball so the other person can't use it. You get it out of the way but still have it threatening. All of a sudden, you do something crazy, and it throws him off for the rest of the day."



Kiley Jones: "It's a mind competition."

Kiley conquered the croquet set at the age of twelve, but not without travail. His mother recalls how, after trouncing the entire Quogue club, Kiley had his membership bid turned down because the club didn't want a thirteen-year-old at its pre-match cocktail parties. "Croquet," she says, "does have its more sobering moments." Kiley owes his career to Jack Osborn, founder of the United States Croquet Association, who noticed the boy's enormous potential and set up a junior division just for him. This year, Kiley is ranked second in the national Grand Prix standings and was the only American to defeat the British in a recent tournament. "We were beaten 14 to 1, and I was the only one to win a match," he says.

Kiley's high-school peers think his interest in croquet "is a little strange," but Kiley adds, "They respect me because I'm good at it." After classes at the Browning School, he's an athletics coach at the Saint David's School (he has also served as adviser to the croquet teams of Harvard and Yale, and would like to attend either Princeton or NYU). When not practicing in Central Park, where the National Championships will be held beginning September 17, Kiley collects stamps (he specializes in ones commemorating the 1962 campaign to eradicate malaria, and has a mania for motorcycles and the Isle of Man). He also has a second career as an Off Broadway electrician.

Even though Kiley's game is ferocious, he takes pride in the decorum of the sport: "It's a different scene from baseball or football, where everyone is yelling," he says. "There will be applause for good shots, but there won't be boos and hisses like you get when a guy fumbles in football." However, his enthusiasm does know some bounds: "If you go up to one of the best NFL players and say croquet is better than football, he's going to disagree with you." BROOKS PETERS

Photograph by Adam Stoltman/Duomo. Illustrations: top, Guy Billout; left, Larry Ashton.

FREE ENTERPRISE

The Gleaners

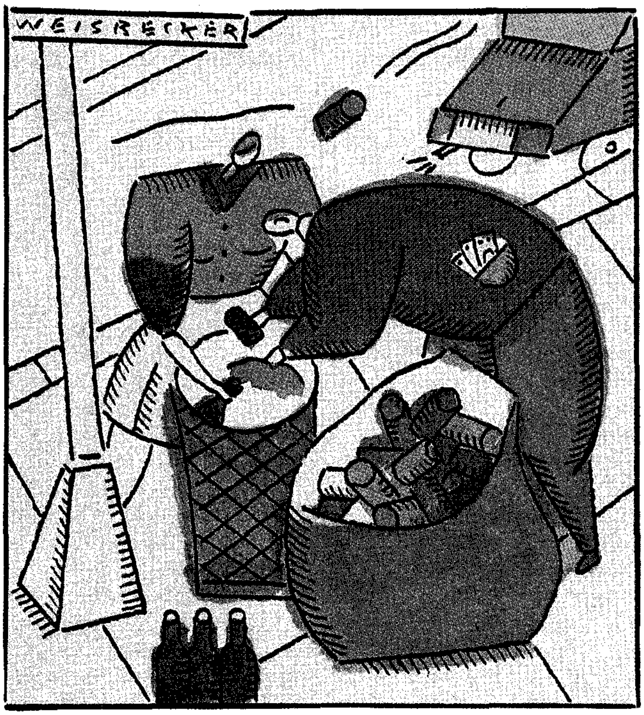
MY FRIEND KRYSTYNA, the émigré-intellectual from Warsaw, is the most resourceful person I know. When *Playboy* wanted an interview with Lech Walesa, she went to Gdansk and got it. When a magazine I used to work for needed to get somebody into Poland during the state of emergency, when crossing the border meant possible arrest, she went from New York to Warsaw and came back in a week with a story. Nothing she does surprises me. Almost.

"We woke up one day and realized that we didn't have any money," she told me over lunch one day not long ago. "It was Saturday, and our bank does not have a cash machine. My friend Zbyszek and I were supposed to be downtown, in Washington Square. We were broke. Not even enough money for the subway.

"We had to buy the tokens somehow, so we started walking down the street looking for cans, and pretty soon, we had found a great number. We went to a grocery store, and they were very happy to redeem them—the man there knows us by sight. Then we went to another store in the neighborhood. In two hours, we had made $15. The whole thing was absolutely easy. Out of this euphoria, we decided to make an experiment. We would spend three weeks living only off the proceeds of the cans.

"The first day, we weren't selective at all. We picked up bottles—most of them were Heineken, by the way. Pretty soon, we decided to forget about bottles; they were too heavy. You have to be very fast, because there is a lot of competition. One day, we saw a middle-aged lady dressed all in pink, with hair that was an act of her hairdresser rather than of her, walking a little poodle. This was around 26th or 27th Street, on Sixth Avenue. She was collecting cans as she went along. It gave her something to do while she was walking her poodle.

"The Citicorp Center is not a bad area. One day, just about lunch, we saw a man collecting cans there. He was running like crazy; he would do a round, redeem them somewhere, do another round, and get back before someone else started collecting in the area. I was never so emotionally involved in collecting that I wanted to compete with somebody like that.



"The Upper East Side is absolutely rotten, because it's residential and it's clean. The Upper West Side is pretty good; midtown, with its office buildings, is very good. The vicinity of Washington Square is good, no matter how many can collectors are there, especially if the weather is nice. As a rule, Hispanic neighborhoods are very good. It's a cultural thing, I think; they tend to come out in front of the house more to socialize.

"On the subways these days, there is an ad for the campaign against littering. It shows people leaving cans behind in places like tree planters or benches or phone booths, instead of using the wastebaskets. I found that this ad was a very useful guide; it apparently gave people good ideas about where to leave cans. The fewer trash cans there are in a neighborhood, the more cans are placed by the curb. By the way, Budweiser must be doing something right—most of the cans we discovered were Bud.

"Different areas are best at different times. Rockefeller Center is good at lunch; Washington Heights is better in the evening, when people are home. The Lower East Side is best for beer cans early in the morning, before the liquor stores have opened but when beer is already on sale in the grocery stores.

"As a general rule, if you are well dressed and you bring in 50 cans and say you want to redeem them, they'll do it for you. If you look like a bum, they won't. We tried it both ways.

"BY HALFWAY through the experiment, the resistance from store owners and the difficulties of finding the right cans were beginning to wear on us. We knew that after three weeks we weren't going to do it anymore; that was what kept us going. We collected $200 during the experiment, which was enough for us to live on—after all, we didn't pay for our rent out of the money. But we were very glad when it was over."

By the time Krystyna finished telling her story, the check had arrived. We paid, and started to move off. But I noticed, as we left, that Krystyna was casting a sad, longing glance at the two empty Perrier bottles we had abandoned on the table.

MICHAEL RYAN

OVERHEARD

IN A VIDEO STORE IN THE west eighties, customers were browsing among the tapes when a homeless man walked in. Unshaven and bedraggled, redolent of the streets, he sauntered to the counter and looked up at the man behind it.

"Do you have *My Man Godfrey*?" he asked.

"You mean to rent?" asked the startled clerk.

"No," said the fellow. "I want to *buy* it."

JERRY DELLA FEMINA

Illustrations: top, Philippe Weisbecker; bottom, Paul Meisel.

SOUNDS

TRIVIAL PURSUIT

“F*lipper!*” A WOMAN squeals. “*Mod Squad! Get Smart!*” “Where's *Batman?*” pleads her companion. They're hovering in the soundtrack section of Tower Records' lower-Broadway branch, part of a crowd ogling the store's oddest hit—a double-album, 65-track opus called *Television's Greatest Hits.*

At Tower Records

“We've always needed a record like this,” says Tower's Robby Teft. “People would call up looking for the *The Little Rascals.* But we didn't expect it to be this big.” Since Tower started selling *Hits* in late July and sold out 50 copies in 36 hours, both branches have been selling more than 100 a week.

“Hearing all the different themes brings back a lot of memories,” says Peter Joyce, 24, who is also buying the new albums by Squeeze and UB 40. “I don't watch as much TV as when I was young. The programming's not as fun, and I can't even think of any good new theme songs. Nothing like *Mission: Impossible—that* hit you right away.”

“I've actually been waiting for something like this to come out,” says Charles Beglan, twenty, who is wearing a T-shirt emblazoned with a Roy Lichtenstein cartoon. “When you hear an old theme song, it *does* something to you.”

The man behind the hit is long-haired New York entrepreneur Steven Gottlieb, 28, who started tracking down the rights to TV's golden-era tunes soon after graduating from Harvard Law School. Some of the themes had vanished, so Gottlieb raised $250,000 and hired a Juilliard whiz kid, Dave Erlanger, who re-created half the songs. “They seem close enough,” says Teft. “*Petticoat Junction* is not that serious music to begin with.”

Originally conceived to be sold only through direct-mail TV ads, *Hits* has done much better since retailers got hold of it, and now might even go gold. Gottlieb, yabba-dabba-do-ing all the way to the bank, now plans a few more volumes and a “Whole TV Catalogue” hawking nostalgia knickknacks. His rookie venture taught him one important lesson: “People,” he says, “are suspicious of things advertised on TV.”

DAVID HANDELMAN

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ Asian apple-pears at Balducci's (424 Sixth Avenue), $2.49 a pound.

☐ Nine-inch apple tarte Tatin at Bonté Patisserie (1316 Third Avenue), $12.

☐ Fruit basket with an assortment of apples from the Orchard (1351 Coney Island Avenue, Brooklyn), $39.

☐ American Spoon oven-baked apple butter at Dean & DeLuca (121 Prince Street), sixteen ounces for $5.45.

☐ Four-inch crystal apple at Steuben Glass (715 Fifth Avenue), $250.

The Tories' Best-seller

LONDON LETTER

NOT SINCE BEFORE THE popular Falklands War has Margaret Thatcher's Conservative party fared so badly in the opinion polls, often coming in third behind the Labor and the Alliance parties. This may explain why Thatcher recently appointed slick novelist Jeffrey Archer to the post of deputy chairman of the Conservative party.

Describing Archer as a “pulp novelist,” the *Times* wrote that “as an accomplished self-publicist [he] has earned himself several million pounds as a writer without benefit of any discernible literary talent or training.”

Left-wingers have been less restrained. Roy Hattersley, the deputy leader of the Labor party, himself a writer, has described Archer as “a gimmick made flesh.”

“Naïve, pathetic, and envious” is the way Archer, 45, returns the fire, and such aggression is undoubtedly what recommended him to Mrs. Thatcher in the first place. He has been called the perfect Thatcherite man: brash, populist, ambitious—and a millionaire. Archer was a Conservative M.P. for five years, until 1974, when bad investments left him with debts approaching half a million pounds and obliged him to resign.

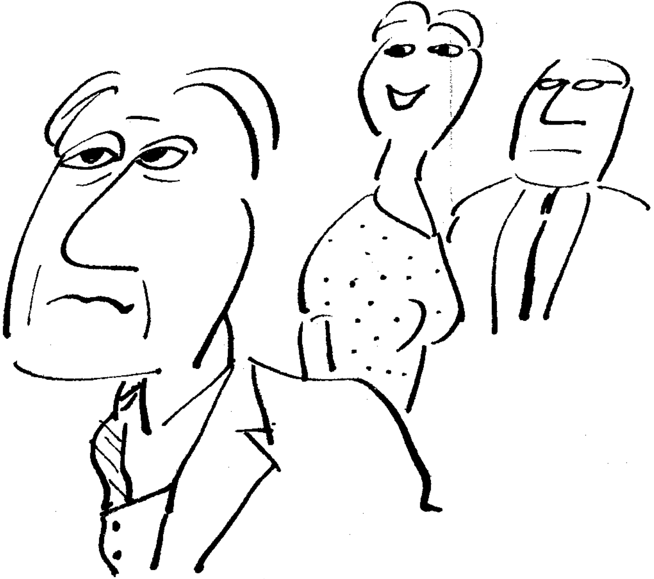
He turned to writing novels—among them *Shall We Tell the President?* and *Not a Penny More, Not a Penny Less*—and in seven years had repaid his debts.

He handed in his latest book to his publishers a month ago. “I have decided not to write another word between now and the next election,” he says, “so that I can devote myself wholeheartedly to doing everything I can to ensure a Conservative victory.”

In his last novel, *First Among Equals,* which was set in the near future, Archer portrayed Mrs. Thatcher as having gained election for a third term of office. In less than three years, the question will be answered: Can life really imitate pulp?

CRAIG BROWN

PEN & PENCIL



“You'll be amused by Howard. He's an omnivore.”

ANTHONY HADEN-GUEST

Photograph by Donal Holway.

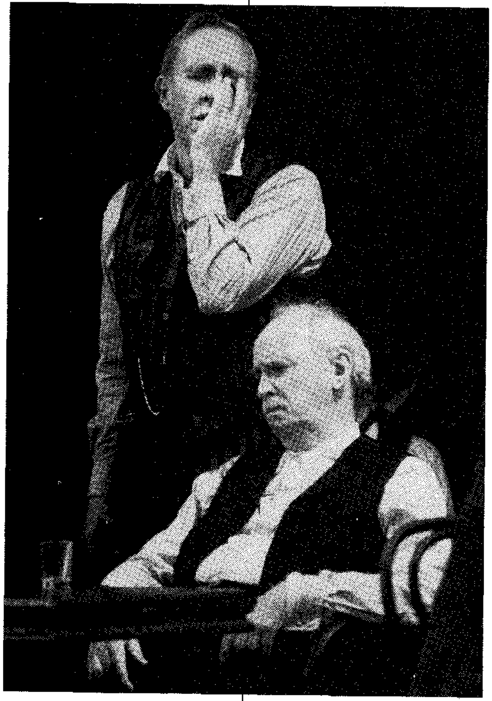
RUTH RECOMMENDS

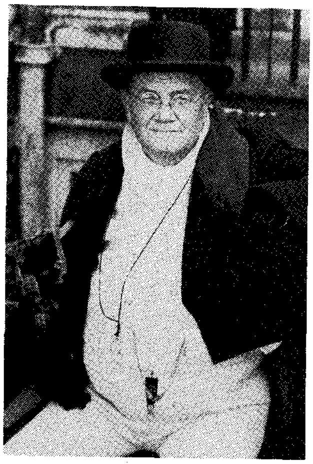
BY RUTH GILBERT

How about a nice Soviet film? Ruthless Romance *opens at the Embassy 49th Street Theater September 18, and it's about love, lust, passion, and romantic deception in nineteenth-century Russia.*

'THE BLACK WEST'
This portrait, circa 1900, of cowboy Bob Pickett, younger brother of the rodeo star Bill Pickett, is among over 100 rare photographs on exhibit now through January 4 at the Schomburg Center for Research in Black Culture, at 515 Lenox Avenue.

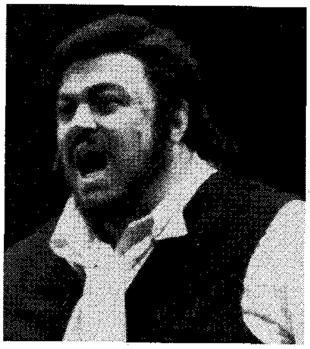
'THE ICEMAN COMETH'
Jason Robards (below left) is the salesman Hickey, and Barnard Hughes is Harry Hope, the owner of the bar that's the setting for this revival of the Eugene O'Neill classic. Directed by José Quintero, it starts previews September 21 at the Lunt-Fontanne Theatre, and opens September 29.





'PICKWICK PAPERS'
Nigel Stock plays Mr. Pickwick in a dramatization of Charles Dickens's great novel about a travel club's merry tour of England. The twelve-part series premieres September 23, and airs at 8 a.m. and also at 6 p.m. Monday through Friday on the Arts and Entertainment Network.

92ND STREET Y OPEN HOUSE
Come and celebrate the new season here September 22 from 1 to 5 p.m. There'll be storytelling, art, gymnastics, raffles, refreshments, martial arts, and all sorts of nice things for children.



METROPOLITAN OPERA
Luciano Pavarotti opens the season September 23 as Cavaradossi in Puccini's Tosca, *with Montserrat Caballé in the title role and Cornell MacNeil as Baron Scarpia. The conductor is Carlo Felice Cillario.*

Photographs: top right, David Lindner; center, Joan Marcus.

NEW YORK

AIDS IN THE EMERGENCY ROOM

By Vladimir Svesko, M.D.

SOMETIMES ONE OF THEM IS BROUGHT IN BY AMBULANCE. Parked next to the nursing-station counter while the medics give their report, he lies quietly on the stretcher with an exhausted, feverish look on his drawn face. Usually, there is someone with him—his lover, a friend, his father or mother—holding his hand or just staying close and waiting for the next step. When the initial paperwork is done, the stretcher is pushed to the most isolated cubicle available, the medics leave, and the curtains are drawn. An orderly helps him into a hospital gown and rushes off to get another patient a bedpan. Now lying there in his clean, formless smock, he waits for it all to begin again: the endless blood-taking, the X-rays, the catheters, the oxygen mask, the drugs. He's been through it three or four times before, and each time it seems to help less. By the time I finally get around to seeing him, the tubes and wires attached to his body attest to his complete conversion from private citizen to hospital patient.

It doesn't take me long to see how much the disease has ravaged him. He can barely lift his head as I run my fingers along his neck, feeling the large, swollen glands. Shining my penlight on the inflamed, cherry-red lining of the inside of his mouth, I can see the telltale white islands of yeast infection. His lips are cracked from dehydration, his skin marked with dark-brown and purple blotches. It's painful for him to take a deep breath as I press my stethoscope to his bony chest and listen to the crepitant sounds made by his tired lungs. His belly, swollen and marked by the tortuous topography of dilated skin veins, spills onto his thin, discolored legs. When I'm done, his friend asks me what I think. The best I can offer is a shrug.

Other times, it will be a thin woman, wearing dirty, tight jeans, stained tank top, and smudged makeup. Collapsing on the stretcher, flushed and hyperventilating, the woman barely notices me as I pull on the thin latex gloves and start to examine her. My eyes scan the woman's fingers, the scarred forearms crisscrossed by hypodermic tracks, the bony legs. The contours of her emaciated face hint at a long-ago attractiveness, now replaced by sunken cheeks, lifeless eyes, and crinkled lips sucked in to the toothless gums. She's probably in her late twenties, early thirties at most. In an exhausted, cracked voice, she'll tell me about the painful blisters on her mouth and private parts that won't go away as they used to, the lumps on her neck and under her arms that keep getting bigger. In a deadened voice, she recites her symptoms—a hopeless litany of ailments that she senses have doomed her. I recognize her from the neighborhood. I pass her all the time on my way to the butcher near St. Marks Place as she stands on the corner of 12th Street, waiting to turn tricks in the late afternoon with anyone who's willing to pay the minimum.

Then there are the ones who still look good and feel good, but not quite as good as they're used to feeling. They just want a quick checkup. Young, upwardly mobile gay men in their Calvin Kleins and Lacostes, pennies in their loafers, witty and quick-talking, trying to sound casual with questions that are of anything but casual importance to them: "Why do I feel so run-down? I used to be able to work through the night. Now I can barely make it to five o'clock." Their eyes ask me for reassurance I can't give. I just keep listening. "Then these fevers at night. I can't figure them out. And my weight has dropped a little, but then I've been on one of those diets." A pause. "I'll make it through the month, won't I?"

This last is meant as a joke, but nobody laughs, not even the friend who came along for moral support. I leave the two of them sitting together sideways on the stretcher as I go see my other patients and wait for the results of the blood tests. An hour later, I'm back in the room to answer their tense, expectant looks. It has fallen to me to tell this contemporary of mine, a man with equal energies and ambitions, that he'll have to come in to the hospital for further tests.

IT'S BEEN OVER SIX YEARS NOW SINCE THE FIRST AIDS case was documented in the United States. Although it seems to have taken heartland America almost that long to realize what is happening, in New York the disease has been a fact of life (and death) for some time. In the emergency rooms and the medical floors of the city's hospitals, the number of AIDS patients has grown to the point where, for the interns and residents taking

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Vladimir Svesko is an emergency-room doctor at Beth Israel Medical Center.

care of them, the cases have become almost routine. Routine in the tests ordered, routine in the antibiotics administered, routine in the eventual outcome. The necessity for isolation rooms, the countless blood tests, the scans and biopsies, the consultants—logistically and financially, the patients are a major challenge to the city's hospitals.

In the ER, I can admit only the sickest. The rest I have to send home, telling them to go to the hospital's AIDS clinic or referring them to the few private practitioners in the city who are willing to handle AIDS cases. Only a very few can afford to fly to Paris in chartered jets for treatment at the clinic that Rock Hudson visited. The rest are forced to depend on a miserably outmoded health-care system unable to handle basic needs—much less adapt to a major epidemic.

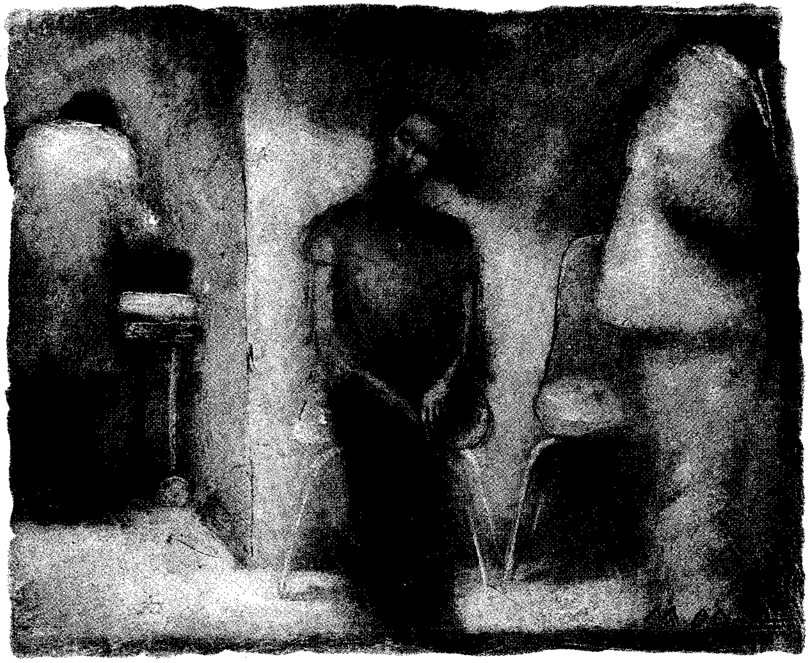
In the crowded, stuffy emergency room where I work, there are sometimes as many as three AIDS victims sharing space with the usual mix of patients. Whether the other patients and their visitors know this is anybody's guess. Certainly, those of us working daily in the ER are well aware of the presence of AIDS, perhaps more than we would care to admit. When I started working here six months ago, the disease seemed to me a fascinating medical phenomenon, one worthy of articles in the scientific journals. Gradually, it began to permeate my thinking and, as time went by, my dreams. How could it not? It would be like working in a battlefield hospital and not being aware of the war. At the same time, it seems better not to dwell on it too much and just get on with the minute-to-minute work, which is hard enough.

IMAGINE TRYING TO WORK IN AN EMERGENCY room built many years ago to accommodate maybe one tenth the number of patients we see now. Minimal ventilation, no windows, drop ceiling, space so tight that two stretchers often can't fit side by side in the aisles. If you have to rush a patient to the intensive-care unit, you may find yourself moving the stretchers and the people—acting like a valet in a restaurant parking lot. Much of the equipment is outmoded or simply missing. The security rules are so lax that anyone can be found wandering through the ER: children, disoriented old people, emotionally disturbed street people. Blood spills onto the floor. Puddles of vomit seep out from under the thin cloth partitions separating the patients. In the midst of this lie men and women so weak and feverish from the ravages of AIDS they can barely open their eyes.

The staff runs back and forth, from one patient to another, as the waiting room piles up with increasingly displeased, increasingly vocal people whose turn to be seen hasn't yet come. What are the chances of being coughed on or spat on by the patients? What are the chances of accidentally sticking yourself with a needle that has just been used to take blood from an AIDS patient? I remember the panicked look on a young pathology resident's face just after she'd cut herself with a scalpel that she was using for an autopsy on an AIDS victim. I remember the shakiness in the voice of a nurse as she told me how an old junkie with AIDS had pulled a catheter from his arm and stuck it into her palm. People are scared. Anyone who isn't has his head in the sand. Nevertheless, hospital workers continue to care for the victims of AIDS.

In the end, of course, it's the patients who bear the greatest burden. The rest of us are bystanders. We can diagnose and we can even throw a few antibiotics in the way of the disease. But at this point we are only registrars, scribes, notetakers reporting on a terrible calamity. When all is said and done, seeing a human caught in the throes of AIDS is like peering through a secret window into the churning, blazing bowels of the engine of destruction, the gigantic war machine of nature.

LESS THAN A BLOCK AWAY FROM THE HOSPITAL, there's a small park—Stuyvesant Square—where I often take my kids. In the early afternoon, near the western edge of the park, there's usually a large group of junkies and alcoholics who've just picked up their free bag lunches from the nearby church. I must have treated at least half of them in the ER at one time or another. They hang out in the park for a few hours. Some nod and sway in that unique, gravity-defying way that only junkies have mastered. Others talk loudly, gesticulating with their stubby fingers and scarred arms. At night, the scene changes. Most of the junkies have disappeared, and in their place gay men cruise the oval paths, slowing down by the benches, waiting for a look of assent. Rarely is a word spoken. When sex is agreed on, it's done in the open, on the bench, while others silently gather to watch. The actors conclude, the audience disperses, and the cycle repeats itself. It's an eerie, wordless dance in slow-motion silhouette that ends only with the arrival of early morning.



Crowded and old, the ER is suddenly forced to deal with a major epidemic.

A few blocks downtown from the park, the hookers on 12th Street wait with tired expressions. Many of them are junkies, and most have had sex with bisexual men. The women have been at it since late afternoon, strutting for the midtown factory workers, the Wall Street accountants, the cutters from the garment district. After some quick action down by the Con Ed plant on the river, the men return the hookers to their corners and drive back to Queens or New Jersey. Later, maybe the next night or the one after, the men make love to their wives or their girlfriends—and the closed world of the street, the park, and the hospital is quietly breached.

Meanwhile, as morning comes to the emergency room, the activity finally slows. The staff sits around reading yesterday's papers. The night's patients are all gone, except for two young gay men with AIDS, who are still waiting for isolation rooms to become available upstairs. One of the men has been in the ER for over 24 hours, and he's already getting intravenous antibiotics to suppress the pneumonia speading through his lungs. He lies on his side, the surgical mask on his face muffling the sound of his coughing. His roommate, strained with worry, again asks a nurse when a bed will open up. She can only shake her head and say she doesn't know. ■

Illustration by Matt Mahurin.

GLEASON'S SECOND HONEYMOON

STILL THE GREATEST • BY PETE HAMILL

HERE HE COMES, "THE GREAT One," in a maroon stretch limousine, its planes and curves glistening in the summer sun. The limousine moves in a stately way down a curving path and stops in front of a huge pile of stone, brick, and mortar that is the centerpiece of the Riverdale estate known as Wave Hill. The Great One steps out of the limousine, blinks in the bright sunshine, glances at the cables, massed trailers, busy extras, grips, and electricians who are part of every movie location. Then he steps into the huge Beaver 36 mobile home that is parked on the shoulder of the driveway.

"Come on in," Jackie Gleason calls behind him. "Have a seat, I'll be with you in a minute."

He's 69, and looks in good shape, given what he has done to the body over the years: the gorging and the pig-outs, the monumental drinking bouts, a broken arm in the forties, a broken leg in the fifties, the crash diets, careening horseplay, billions of cigarettes. He's six feet tall, and large, but he doesn't look fat. He goes to the back of the trailer with a valet, closes the door, and emerges in a black shirt and slacks. The face is now a draftsman's delight: pouches, slashes, the large upper lip sliced by a thin mustache, eyes that alternately sparkle and grieve, a face made for expression. He lights a cigarette, sits back on a couch.

A production assistant leans in through the open door. "Can I get you anything, Mr. Gleason?"

"Yeah," he says, "a couple of broads."

Everybody laughs except Gleason. He blinks in a deadpan way and takes a drag on a cigarette.

SUDDENLY, IT'S GLEASON TIME again. The so-called lost episodes of *The Honeymooners* are appearing three nights a week on Showtime; they will go on for a year before joining the classic 39 pieces from 1955–56 already in syndication. Gleason is serving as creative consultant and co-producer of a Broadway musical based on *The Honeymooners*. Membership in R.A.L.P.H. (Royal Association for the Longevity and Preservation of *The Honeymooners*) is soaring as more and more young people discover the great comedies made 30 years ago by Gleason, Art Carney, Audrey Meadows, and Joyce Randolph within a 20-by-30-foot set in the Adelphi Theatre on West 54th Street. When four "lost" episodes of *The Honeymooners* were shown at the Museum of Broadcasting last year, the place was jammed with old fans and new.

"Who couldn't be happy about it?" Gleason says. "To think that something you did 30 years ago can still give people *laughs:* I mean, that's somethin'!"

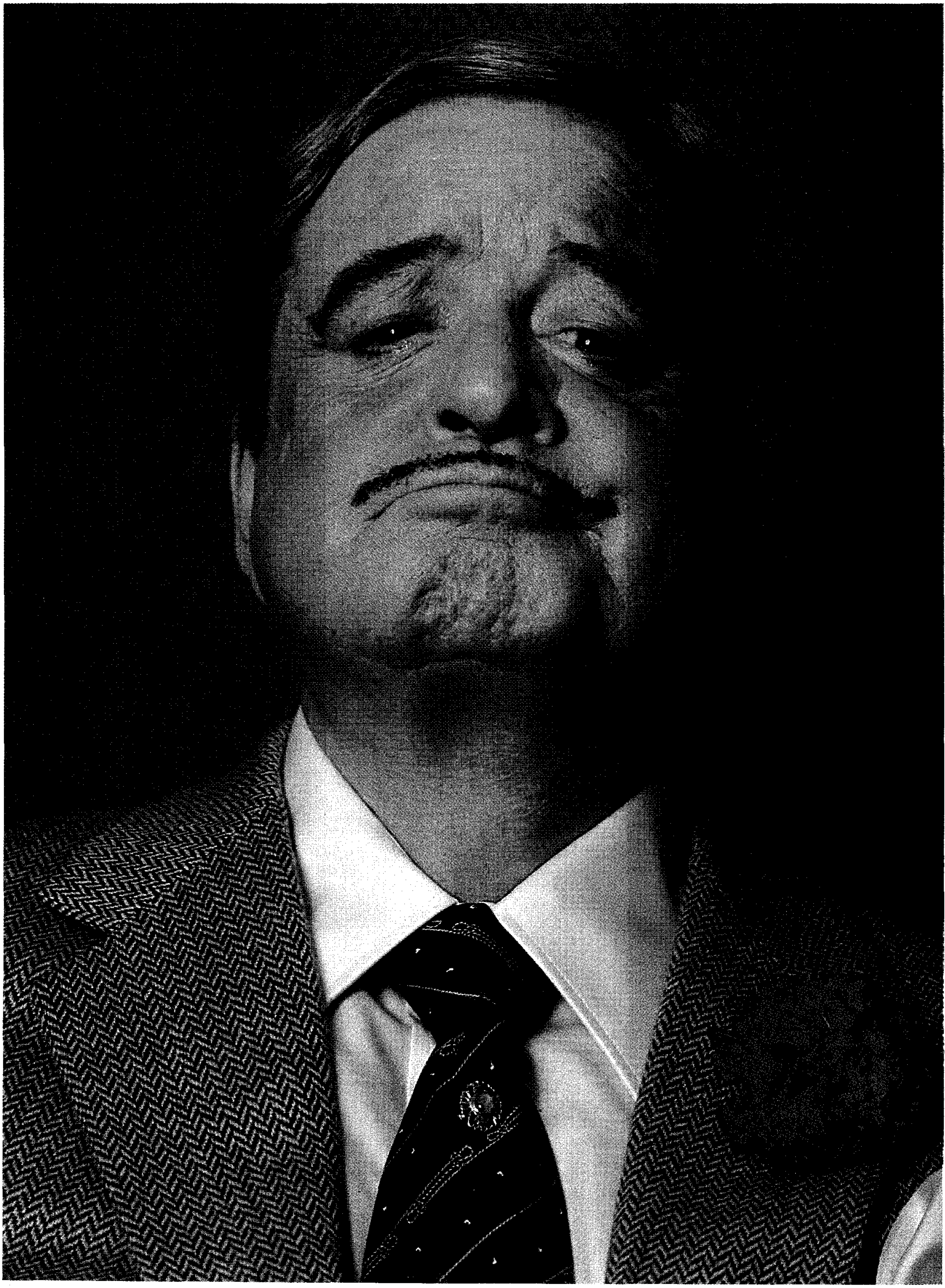
But the Gleason surge is more than a nostalgia act; he's working harder than he has in years. To begin with, there is the TV movie that brought him to Riverdale on this bright summer day. Producer Robert Halmi managed to bring Gleason together with Art Carney for the first time since 1978 in the only non-*Honeymooners* work they've done since the early fifties. The movie, to be on CBS September 23, is called *Izzy and Moe;* it's about two failed vaudevillians (Izzy Einstein and Moe Smith) who became Prohibition agents in the 1920s and provided grand tabloid entertainment for the duration of the Volstead Act. Gleason worked hard with writer Robert Boris to remove any possible echoes of *The Honeymooners* from the script.

"We didn't want to do Ralph and Norton again," Gleason says. "And this is nothing like them. These are two different guys altogether."

For *Izzy and Moe,* Gleason is supervising the music, most of it in a Dixieland style (he's composed three tunes). After that, he will head out to Hollywood to work with Tom Hanks in a feature film called *Nothing in Common.*

"Yeah, I'm working," Gleason says, and then waves the cigarette. "But what the hell, I *always* worked."

But there is more to this latest Gleason moment than career notes; there's a growing awareness that Gleason has been for many years one of this country's great comic geniuses, on a level, perhaps,



©Photoreporters

PHOTOGRAPH BY BRIAN HAMILL

GOLDEN OLDIES: *"I guess it lasted for a couple of reasons," Gleason says. "One, the show was funny. That usually helps. Two, you like the people. If the audience likes you, you're home free."*

with Laurel and Hardy, Buster Keaton, and Chaplin. This doesn't apply to his acting in the *Smokey and the Bandit* movies (although even that work has its own solidity and sense of surprise), or to the straight acting he did in such films as *The Hustler* (for which he received an Academy Award nomination in 1962), *Requiem for a Heavyweight,* or the much acclaimed TV version of *The Time of Your Life.* Gleason deserves the half-mocking title the Great One for his accomplishments on his own television shows—that is, for the work he created or controlled.

"Jackie Gleason is an artist of the first rank," John O'Hara wrote years ago, with uncharacteristic generosity. "An artist puts his own personal stamp on all of his mature work, making his handling of his material uniquely his own. Millions of people who don't give a damn about art have been quick to recognize a creation. Ralph Kramden is a character that we might be getting from Mr. Dickens if he were writing for TV."

That gets close to the heart of Gleason's enduring accomplishment. He was a creator of a vast Dickensian cast of characters: Reginald Van Gleason III, the Poor Soul, Joe the Bartender, Charlie "the Loudmouth" Bratton, Rudy the Repairman, Crazy Guggenheim, Stanley R. Sogg (the late-show pitchman who sold, among other things, a book called *How to Slide Downhill on Your Little Brother*).

And then, of course, there were Ralph and Alice, Norton and Trixie. I first saw them while I was a teenager in Brooklyn in the fifties, sitting in Catherine Rogan's living room. I laughed at them then and laugh at them now. "This was nudge comedy," Gleason says. "When you see Ralph or Ed, or any of the others, you nudge the guy next to you and say, 'Jeez, that's just like Uncle Charlie,' or some guy down the block."

True, but there was more to the show than that. When Gleason first exploded on TV all those years ago, he wasn't just a gifted comedian. He was *ours.* He wasn't just New York; he was *Brooklyn.* When he swaggered onstage to open the show, flanked by gorgeous women, we swaggered with him; when we read about his all-night sessions at Toots Shor's or Eddie Condon's, his gigantic meals, his partying with show girls and prizefighters and Max Kaminsky's band, we ate and drank and partied with him; when we picked up the *News* and *Mirror* in 1954 and read about his $11-million deal with CBS, it was as if we'd signed the deal, too.

SO, IN BROOKLYN IN THE FIFTIES, we watched *The Honeymooners* in a broader context; it was the continuing story of Ralph and Alice, Norton and Trixie, but it was also part of the Gleason legend. We didn't imagine in those days that *The Honeymooners* would be with us the rest of our lives. And yet here they are, six nights a week, as constant as the stars (each of the 39 episodes has been played more than 200 times in the New York area). Some of us left Brooklyn, others stayed; we made our lives; but Ralph and Norton remain the same, and we know them better now than we did then.

"I guess it lasted for a couple of reasons," Gleason says. "One, the show was funny. That usually helps. Two, you like the people. If the audience likes you, you're home free."

The show was also a triumph of show-business craft. Gleason, with his producer, Jack Philbin, and his crew of writers (Walter Stone, Marvin Marx, Herbert Finn, and others), evolved rules for *The Honeymooners* that contributed to the show's durability. "First, it had to be believable," Gleason says. "Whatever the deal was, you had to believe it *could* happen. Second, the audience had to know what's really going on *before* Ralph does. *That* was the key to the comedy."

In addition, each show was classically constructed, with a beginning, middle, and end ("I see stuff now that stops, but doesn't really *end*"). The situations were quickly, carefully, and lucidly set up, the characters were clearly defined, and the relationships were held together by a rough kind of love. Ralph really did believe that Alice was the greatest (he would never ever *really* try to send her to the moon with a haymaker). Alice loved Ralph in the most confident way, unafraid to slam into him, completely aware of his flaws and faults, his insecurities, his boastfulness, his wild-eyed schemes, but equally clear about his strengths, the most important of which was a heart as big as Bensonhurst. They had no kids (except Ralph), a fact that made the relationship more modern than those in most of the kid-littered sitcoms that first showed up in the fifties. And, of course, Ralph and Norton loved each other, too, without ever stating what they felt. They were as dependent upon each other as Don Quixote and Sancho Panza, whom Ralph, the dreamer, and Norton, the practical man, resemble in other ways.

In his 1956 biography of Gleason, *The Golden Ham,* Jim Bishop reconstructed the story conference that led to the invention of *The Honeymooners:*

CLASSIC COMICS: *Ralph (Jackie Gleason), Ed (Art Carney),*

One afternoon Joe Bigelow and Harry Crane were trying to write a sketch with the star, and Gleason said that he had an idea for a sketch that would revolve around a married couple—a quiet shrewd wife and a loud-mouthed husband.

"You got a title for it?" asked Bigelow.

"Wait a minute," said Crane. "How about 'The Beast'?"

Jackie got to his feet. "Just a second," he said. "I always wanted to do this thing, and the man isn't a beast. The guy really loves this broad. They fight, sure. But they always end in a clinch."

Bigelow shrugged. "It *could* be a thing."

"I come from a neighborhood full of that stuff. By the time I was fifteen, I knew every insult in the book."

"Then let's try it," said Bigelow.

"But not 'The Beast,' " said Jackie. "That's not the title."

"Why not?"

"It sounds like the husband is doing all the fighting. We need something a little left-handed as a title. You know, this kind of thing can go and go and go."

"How about 'The Lovers,' " said Harry Crane.

" 'That's a little closer, Harry," Gleason paced the floor. "A little closer, but it could

Photographs: Movie Star News.

mean that they're not married. We need something that tells at once that they're married."

"'The Couple Next Door'?"

"No. How about 'The Honeymooners'?"

That was it, and, like a great novelist, Gleason reached back into the early years of his life for his characters. They're still with us; they're still with Gleason.

"I knew a lot of guys like Ralph," he says now, "back there, growing up."

Alice (Audrey Meadows), and Trixie (Joyce Randolph) scrapping and reuniting in their Chauncey Street, Bushwick, pied-à-terre.

IN WILLIAM HAZLITT'S *Lectures on the English Comic Writers,* written in the winter of 1818, there's a line that's true of all of us but seems particularly appropriate to Gleason: "To understand or define the ludicrous, we must first know what the serious is." The serious roots of Gleason's talent go back to the Brooklyn of his childhood, specifically to Bushwick, which was then an Irish and Italian working-class district.

"Everything happened there," Gleason says. "*Everything.*"

He was born Herbert John Gleason on February 26, 1916, the second child of Herbert Gleason and Mae Kelly. There was a brother eleven years older than Jackie; his name was Clemence, and he died when Jackie was three. Though Jackie has no memory of him, he took his dead brother's name at confirmation. His father, slim, black-haired, a drinker, worked in the Death Claims Department of the Mutual Life Insurance Company at 20 Nassau Street.

"He had beautiful Spencerian handwriting," Gleason remembers. "And he would fill in the policies with the names. I remember him sometimes doing the work at night at the kitchen table."

Herbert Gleason was paid $35 a week; he sold candy bars on the side. The family moved all around Bushwick, living on Herkimer Street and Somers Street, Bedford Avenue and Marion Street. But young Jackie stayed in the same school, P.S. 73. And he went to the same church, Our Lady of Lourdes. The Gleasons settled at last in the third-floor-right apartment at 358 Chauncey Street, the street where, many years later, Ralph and Alice, Norton and Trixie were to establish permanent residence.

On Friday, December 15, 1925, at ten minutes after noon, Herbert Gleason took his hat, his coat, and his paycheck, left the offices of the insurance company, and was never seen again. The night before, he had destroyed all the family pictures in which he appeared. When Mae Gleason realized that he was not coming back, she took a job as a change clerk in the Lorimer Street station of the BMT. And Jackie started his education on the streets. He was a member of a gang called the Nomads, hung around Schuman's candy store and Freitag's Delicatessen's (as it was pronounced). He went dancing at the Arcadia when he had money, and he learned to shoot pool. About his father, years later, Gleason said, "He was as good a father as I've ever known." But his father did leave him with something: a vision.

"My father took me to the Halsey Theatre, a real dump, a classic," he says. The Halsey featured a daily movie and five acts of vaudeville. "We sat way down front, in the first row. I'd never seen this before, guys coming out and saying funny things, getting laughs. And for some reason, at some point, I stood up and looked out over the audience. That was the moment. I knew I wanted to be like that, facing an audience, the audience facing me. I knew I wanted to do that."

It was a while before he faced an audience again. After his father left, Jackie started hanging out in Joe Corso's Poolroom One Flight Up ("That was the whole name"). He went there with his friend Carmine Pucci, and when they won at pool, they'd buy cheap wine or "loosies" (individual cigarettes). "I was a rack boy when I was ten, and hustling guys already. Graduation day was always the best. On graduation day, everybody'd get these gold pins. And I'd play them for their gold pins. Then I'd take the pins to the hockshop and get maybe $20, and nobody ever asked what a ten-year-old kid was doing with all these gold pins."

When he graduated from P.S. 73, he talked himself into the school play, doing a recital of "Little Red Riding Hood" in a Yiddish accent that tore up the place, and then went on to John Adams High School, supposedly for "vocational training." He never finished the first year, and moved on to his true school: the streets.

"For a while, I worked as an exhibition diver for a guy named Chester Billy: He was the star and the rest of us did all the funny stuff. We had this portable tank that was six feet deep. They greased the bottom so when you dove in you slid right up. The bottom was terrible, disgusting; it stunk of grease. They would fold up the tank after the show with the grease still in it. And all the girls in the show had green hair from the chlorine.

"Anyway, we ended up in Bangor, in some kind of an armory. And Billy was supposed to dive into the tank from some girders. About 90 feet. But this day he was sick—he got loaded the night before or something—and he said to me, 'You do it.' I said, 'Are you kidding?' He said, 'You do it, or you're fired.' So I climbed up in the girders and looked down, and said, 'What the hell,' and dove. Obviously, I lived. But when I pulled myself up on the side of that greasy tank, I said to myself, 'That's it, I quit.' And I did."

STILL, IT WAS SHOW BUSINESS. IN Brooklyn, he went with his friends (and his first girlfriend, Julie Dennehy—pronounced Dunnahee, immortalized later by Joe the Bartender) to places called the Bijou, the Gem, the Diamond. "There was an outdoor theater, too,

FAMOUS FACE: *After appearing on TV, Gleason went to Coney and saw people staring at him—first 3, then 10, then 50. “I knew I was never gonna be able to walk around Coney Island with a broad again.”*

where they couldn't start the picture until it was dark. I got the Poor Soul from the assistant manager in one of those places.” And finally he arrived at the Halsey again, where there was an amateur show on Wednesday nights “which was usually guys who played stomach pumps and things like that.”

Gleason thought he could do as well as most of the contestants, probably better (“Vanity is an actor's courage; if he doesn't have that, he's finished”). He worked up an act with a friend named Charlie Cretter, who had a soprano voice. Cretter dressed as a girl; Gleason told jokes.

“All the guys from the Nomads, all the people from the neighborhood were all there, and when we came on, they started cheering and shouting. And we were a hit. I guess the guy that ran the Halsey realized we could sell tickets, so he offered me the master of ceremonies job. I took the place of a guy named Sammy Birch, who was a friend of mine. First prize was 50 cents, and second prize was a card that introduced you to the guy that booked the acts, the agent. I must've been a hit, because the guy from the Folly Theater, three stations away, he came and saw me and offered me a job at his theater too. So I worked Wednesday night at the Halsey and Monday and Friday at the Folly. That was the beginning.”

DURING THIS PERIOD, Gleason met a young dancer named Genevieve Halford; years later, he married her. But most of the time, he was going with Julie Dennehy. Sometimes he went to the Myrtle Burlesque, to watch the comics. He remembered seeing an act called Izzy Pickle and His Cucumbers. He was also a fan of Billy “Cheese and Crackers” Hagen. (“A beautiful broad would walk across the stage, and he'd say, '*Cheese* and crackers.' That's as dirty as they got.”) Two of his friends were working as ushers at Loew's Metropolitan in downtown Brooklyn, and they started writing down the jokes of visiting Manhattan comics for Gleason to use at the Halsey and the Folly. He hadn't yet learned that he was a comedian, not a comic. (“I always like Ed Wynn's distinction,” Gleason says. “He said that a comic *says* funny things; a comedian *does* funny things.”) But every night, burlesque, vaudeville, saloon humor were working their way into the Gleason style.

Then in April 1935, his mother died of erysipelas. She was just short of 50; Gleason was 19.

“After the funeral, I had 36 cents to my name,” Gleason says. “And I was on the stoop, and Mr. Dennehy came along and said I could stay with them. I said, 'No, I got 36 cents, I'm going to New York.' So I went over there on the train. I bought an apple-butter waffle and some apple juice to eat. That left me about 11 cents. Then I ran into Sammy Birch, from the neighborhood, the guy who was before me at the Halsey. He was staying at the Hotel Markwell, and he let me sleep on the floor.”

Within weeks, Gleason had a gig at Tiny's Château in Reading, Pennsylvania, for $25 a week. “Then Sammy got me a job at the Oasis in Budd Lake, New Jersey.” He stayed all summer. “The joint's gone now, and Sammy's gone, too. Maybe this is a ghost story. Maybe we're dead.”

In September 1935, he moved into the Club Miami on Parkhurst Street in Newark; this was Gleason's graduate school, and he stayed for two years. “It was a real bucket of blood,” Gleason remembers fondly. “My job was to introduce the acts and quell the fights. One night, I'm doing the last show and this fat guy is heckling me. I use the usual lines on him, but nothing works. Finally I say, 'All right, *you,* come with *me!*' I start out the side door, taking off my coat, everybody trying to stop me.” Gleason takes a drag on a cigarette. “Next thing I know, I'm in the furnace room and they're waving fans over me, and slapping my cheeks, and laying the ice on me. And I say, 'Who was *that?*' And they tell me it's a guy named Tony Galento.”

He married Genevieve Halford on September 20, 1936; she was then working as a dancer in a joint called the Half Moon, in Yorkville. Gleason moved her to the Club Miami as part of a four-girl chorus line; they lived in Mother Mutzenbacher's rooming house. He bought the wedding and engagement rings for $60 “from a guy that just got out of the can.”

Genevieve expected something like a conventional home life; she was a good Catholic, gave him two daughters, but never got the home life. By 1937, Gleason was moving around, playing the Bally Club and the Rathskeller in Philly, a joint in Cranberry Lake; following Henny Youngman (still his favorite comedian) into the Adams-Paramount in Newark; working the Empire Burlesque; playing for a few weeks at Frank Donato's Colonial Inn in Singac, New Jersey (where he met a young singer named Sinatra). He still made money hustling pool. And in other ways.

“Sometimes I made money 'busking' at fights. I weighed '75, '85 at the time, and what you did busking, you filled in for some guy that didn't show up, or if there were a bunch of quick knockouts and they wanted to fill out the card. You got paid $2 a round and $5 if you won. For that money, there was no sense in us killing each other, I figured, and before the fight, I'd go to the guy and say, 'You know, let's not end up in a *hospital.*'

“Then one night I was in Chicago. Actually, Cicero, where I was playing the 606 Club. I went over to the arena. Anyway, I was fighting some guy named O'Connor, and I go in and hug the guy, and he steps back and gives me a rap. I say, 'What's this? I thought we . . . ' And he says, 'F--- you!' ” Gleason fingers a scar on his brow. “He gave me this. And that was the end of busking. I was cut, my teeth were loose, I'd had it.” He smiles. “Fighting's not that hard. It's going out the dressing-room door that's murder.”

The goal was always Manhattan, and the village that was then called Broadway. By 1939, the closest he'd come was playing a place that was always called “the ever popular” Queens Terrace, under the el in Woodside. Gleason now had a personal manager named Willie Webber, and after much pleading, Webber talked Fred Lamb of the Club 18 (across the street from “21”), to come out to Queens and look at his new kid. Lamb was impressed, and brought Gleason into the Club 18 on January 20, 1940, for $75 a week. This was what is called a tough room, but after the free-for-all of the Club Miami, Gleason was ready, holding his own with Pat Harrington, Jack White, and Frankie Hyers, the mad comics who were the club's regulars. One night, Jack Warner came in, saw Gleason, and signed him for Warner Bros. at $250 a week.

“I NEVER EXPECTED ANYTHING from Hollywood,” Gleason remembers. “I had no idea of becoming a big star, having a big picture career. I was a kid, I was having a lot of fun, and they were paying me $250 a week in the Depression! Not bad.” His first movie was *Navy Blues.* “It had Jack Oakie, Jack Haley, Jack Carson, me, and Ann Sheridan, some of the worst drinkers in the history

TOGETHER AGAIN: *Carney and Gleason as Prohibition agents in* Izzy and Moe.

of show business. Now, across the street from Warners was a joint called My Blue Heaven. And every day when they wrapped, there was a stampede across the street. I mean, a *stampede!* I mean, these were drinkers!"

There were a few more now-forgotten movies, but Gleason kept busy working at Slapsie Maxie's, then a wild club in Hollywood fronted by former light-heavyweight champion Maxie Rosenbloom. And he continued learning, studying the craft of making movies, discovering his strengths and limitations in front of an audience. Most of all, he learned to trust his own instincts.

"I never did a lot of analyzing," he says now. "It was funny or it wasn't. Once you start analyzing it, the mechanics and all that, you're through. It's instinctive. That's why a comedian can be a serious actor, maybe a great actor, but I never heard of an actor becoming a great comedian."

Gleason was turned down for army service (badly healed broken arm, 100 pounds overweight), shuttled back and forth between the coasts. He was separated from his wife, and in New York lived at the Astor or the Edison and did his drinking in Toots Shor's. There were a lot of women. "They were all wonderful," he says. "At one time, I was working at Billy Rose's and there were 22 girls in the chorus and all you had to do was say, 'Would you care to have dinner?' "

Gleason also started working in theater; there was a flop called *Keep Off the Grass,* with Jimmy Durante and Jane Froman; another turkey called *The Duchess Misbehaves,* in which Gleason played, of all things, the painter Goya. He worked a while in *Hellzapoppin,* did a memorable Foreign Legion bit in *Along Fifth Avenue,* and then in 1945 was in a smash hit, *Follow the Girls.* I have a friend who was at this show on V-E Day, 1945, and she says, "It was the most insane evening in the theater I've ever spent."

In 1949, television called for the first time, and he took the role that eventually would go to William Bendix in *The Life of Riley.* It was the wrong part at the wrong time, and after one season the sponsors canceled. Gleason went back to the clubs. "Who the hell knew what television was?" he says. "Nobody."

He was working in Slapsie Maxie's in June 1950 when the call came from DuMont. This was the fourth television network, and the only one to go out of business. A man named Milton Douglas was producing a weekly variety show called *Cavalcade of Stars,* with rotating hosts, and he offered Gleason two weeks as host for $750 a week. Gleason, who doesn't fly, refused to cross the country for two weeks at $750; he insisted on four weeks. Douglas sighed, and agreed. Gleason took the Super Chief back to New York. He was 34 years old, a bouncer, braggart, pool hustler, failed husband, loudmouth, boozer, squanderer of money and time, a failed movie actor, a middle-level nightclub act, a mediocre radio performer. He was all these things, and when he walked into the studios at DuMont, he was ready. The four weeks became twenty years. From DuMont, he went to CBS, and in one form or another, he was a regular performer on television until 1970.

"Four weeks after I started the DuMont show," Gleason remembers, "I took a broad to Coney Island. We stop at Nathan's for some dogs, and then we're walking around. And I notice three, four people staring at me. Then ten, a dozen. Then, out on the boardwalk, there's maybe 50 of them, and I knew then, the first time, what television was, how powerful it was." He shakes his head, remembering the moment clearly half a lifetime later. "I also knew that I was never gonna be able to walk around Coney Island with a broad again, maybe the rest of my life."

GLEASON IS SITTING IN THE trailer in Riverdale talking and smoking. Art Carney comes in, dressed in the style of the 1920s. Gleason is asked about the young comedians. "Eddie Murphy is a very good comedian," he says, "but his concert act is frightful. I can't understand why he thinks he needs all the four-letter words. I don't think you need it; it gives you easy laughs, a replacement for dropping your pants." He lights another cigarette. "Murphy has a thing where I do it to Norton!"

Carney says, "I thought we kept that pretty quiet."

"It was only three times," Gleason says.

"Seven."

Deadpan, they go into a riff about great actors they've worked with.

"Olivier was the best I ever saw," Gleason says. "Working with him was a great experience."

Carney says, "Don't forget Hobart Bosworth."

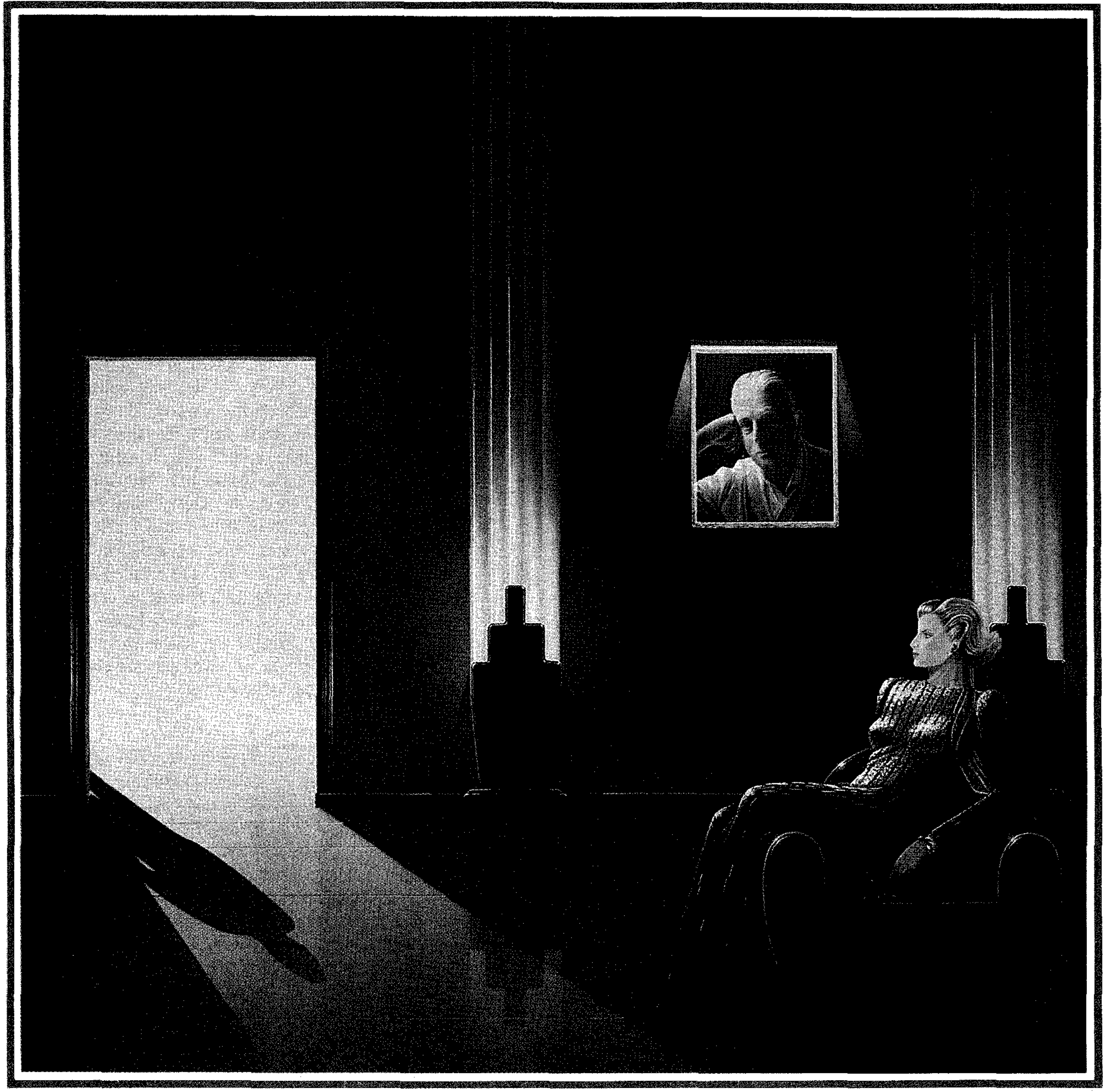
"Or Rex Reed," says Gleason.

"And Monte Blue, one of the all-time greats."

Carney says he first saw Gleason at the Roxy in the forties, "doing the pinball thing." Gleason explains, "The guy comes onstage with a pinball machine, and he moves left, right, the hip, the arms, his back to the audience." Gleason laughs, remembering the character. Both men say they'd prefer working with a live

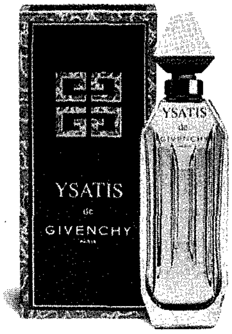
Photograph by John Seakwood/CBS.

YSATIS



Une rencontre

Hubert de Givenchy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LIVE LAUGHTER: *"We always performed before a live audience on TV. And I think that's one of the reasons for the show's success. There was no stopping, no retakes, no cards. We never stopped."*

audience to making movies. "We always performed before a live audience on TV," Gleason says. "And I think that's one of the reasons for the show's success. The audience directs you. There was no stopping, no retakes, no cards. We never stopped." Why not do theater? Gleason shakes his head. "Nah. Somebody once asked me when I got tired of doing *Take Me Along.* I said, 'About twenty minutes after eleven on opening night.' But also it's hard with three critics in town, three newspapers. You don't have a shot. I remember seeing the show about Harrigan and Hart, and saying, 'This is a hell of a good show.' They bombed it right out of Broadway."

Carney says, "They wanted us to do that years ago, remember?"

"Yeah," Gleason says. "That's the only bullet we ever missed."

CARNEY LEAVES FOR MAKEUP. Gleason, who once had two floors at the Park Sheraton, an apartment on Fifth Avenue, the famous $650,000 round house in Peekskill (with its eight-foot round bed), now lives on the Inverrary golf course near Fort Lauderdale. He's married to Marilyn Taylor, the younger sister of June Taylor, whose dancers were featured on the Gleason variety shows. In the fifties, they were together for a long time, until she became convinced that Gleason, the lapsed Catholic, would never divorce Genevieve, and she left him. When he finally did get a divorce in 1971, he married Beverly McKittrick; that lasted three years, and when he was free, he went looking for Marilyn and married her. She is a soft-spoken, sweet, funny woman; in New York with him during the shooting of *Izzy and Moe,* she is protective of Gleason, making certain he doesn't stay out all night, that he eats properly, gets his sleep. She doesn't have much to worry about; the New York nights of Gleason's youth are far behind him. Except in memory.

"Memory is the only money you ever really have," says the man who once told America that "the worst thing you can do with money is save it."

The real trouble is that most of his friends are dead. Shor is gone, and Eddie Condon, and a lot of people from the television shows. He shakes his head, and then his face slowly brightens.

"I went to Condon's once on Christmas Eve," he says, "and we're all drinking, and I suddenly realize the band is gone. I say to Condon, 'Where in the hell is the *band?'* So he takes me downstairs, through one door, into a boiler room, down through another subterranean passage—I mean *subterranean!* And then another door, and a tunnel, and then he opens the last door . . . and it's Santa's workshop! Here's the whole goddamned band, stoned out of their brains, working on these little . . . *trains.*"

That led Gleason to another night at Condon's. "Someone in the band took the strings off Condon's banjo. Just cut them off. And there was Condon up on the stand, loaded to the gills, playing away, no strings."

Gleason did more than drink with musicians; later, he was to sell millions of albums of his lush arrangements of standard love songs.

"Even the music goes back to Chauncey Street," he says. "I always was sensitive to sounds. At night, lying there in the apartment, I'd hear these sounds: footsteps upstairs, or out on the street; the mice in the walls; the ticking of a clock. I was fascinated by sounds. And years later, I'm working with Tommy Dorsey, and I say, 'I'd like to make some records!' He says, 'Why?' And I say, 'I hear things!' "

Gleason can't read music; his own tunes are hummed or picked out a note at a time on a piano and written down by an arranger. He loves conducting. When he assembled more than 50 French musicians to record the score for a 1962 film called *Gigot,* he had to explain through an interpreter what he wanted. "I say to the interpreter, 'Tell them I want the first note to sound like someone pissing off a cliff into a Chinese teacup.' " A beat. "He tells them." Another beat. "At first, a few of them smile. Then they start looking at each other, and *then* they start to nod. And I tell you, it was *beautiful.*"

Even the romantic music had something to do with Brooklyn.

"I saw Clark Gable in a picture," Gleason remembers. "He's on a couch with a broad. Nothing's happening. Then the music starts, and Gable is the most romantic-looking son of a bitch you ever saw. And I say to myself, 'If *Gable* needs strings, what about some poor schmuck from Brooklyn?' "

More than anyone else, the friend Gleason seems to miss is Toots Shor. "One night in Shor's, the 52d Street joint, Toots was bragging about what a great athlete he was. One thing led to another, and I said, 'You can't play pool, you can't fight—if you did, I'd knock you on your ass!' But I said, 'Maybe you can run!' 'Of course, I can *run,'* says Toots. So we organize a race. But I say to him, 'Toots, if I go outside and the two of us start running, we're gonna draw a crowd, and it'll be terrible, we'll never get it finished. So when we go out, you run towards Sixth Avenue and I'll run towards Fifth, and we'll go around the block—51st Street—and whoever gets to the bar first wins a grand.' Agreed! So we go out, and Toots starts huffing and puffing towards Sixth Avenue, and I stroll towards Fifth. In front of '21,' I jump in a cab and drive around the block. And when Toots finally gets there, I'm already at the bar with a drink. He says, 'Aw, you son of a bitch.' And he hands me the grand. We're sitting there another twenty minutes, when suddenly Toots turns to me, the eyes popping out of his head, his veins all straining in his neck, and he yells: *'Wait a minute!'* He roars, *'You never passed me!'* " Gleason is laughing now. "*That* was the greatest double take I ever saw."

ALL OF THAT WAS LONG AGO. Gleason moved to Florida in the early sixties, and when I ask him why he doesn't come to New York more often, he just shakes his head and says, "Everybody's dead."

In Florida, he plays a lot of golf and reads. For years, he read the literature of parapsychology, the occult, and books about the world's religions. But now he also reads history. "I don't read fiction," he says. "You know, our *lives* in this business are devoted to fiction.

"Work at everything—weddings, benefits, bar mitzvahs. Play for no money, if you have to. And find out everything. When I was working, I'd listen to the band, talk to the lighting guys, the stage manager, the carpenters, every branch of it. You have to *like* show business. That's the main thing. And you have to *know* everything."

Were there parts he'd wanted to play and didn't, chances that he never got to take? "No," Gleason says. "Almost everything I wanted to do, I've been able to do. And most of it turned out pretty good." A pause. "Everybody's been damned nice to me. I've been very lucky."

And how would he like to be remembered?

"Ah, hell," the Great One says, staring at the smoke from the cigarette. "I'd just like to be remembered." ■

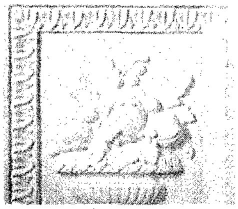
INTIMATE DETAILS

By
Marilyn Bethany

REMEMBER SPACE, AS IN "WOW, what a great space"? It was just a few years ago that house-proud New Yorkers seemed to care for little else. The loft was the beau ideal, and designers stood ready to renovate any apartment so it would resemble one. Their gaze was fixed on the middle distance, the better to divine the volumetric tone poems trapped within lackluster, landlord-issue floor plans.

Today, those same eyes are focused on a closer range. Stuff, for the moment, has triumphed over space, and designers have been forced to consider what it is that makes stuff great. Their conclusion: God is indeed in the details. So now, even diehard modernists are dwelling on the fine print—finishes, textures, antiques. Distinctions between traditional and modern décor have never been more blurred.

Photographed by
Oberto Gili

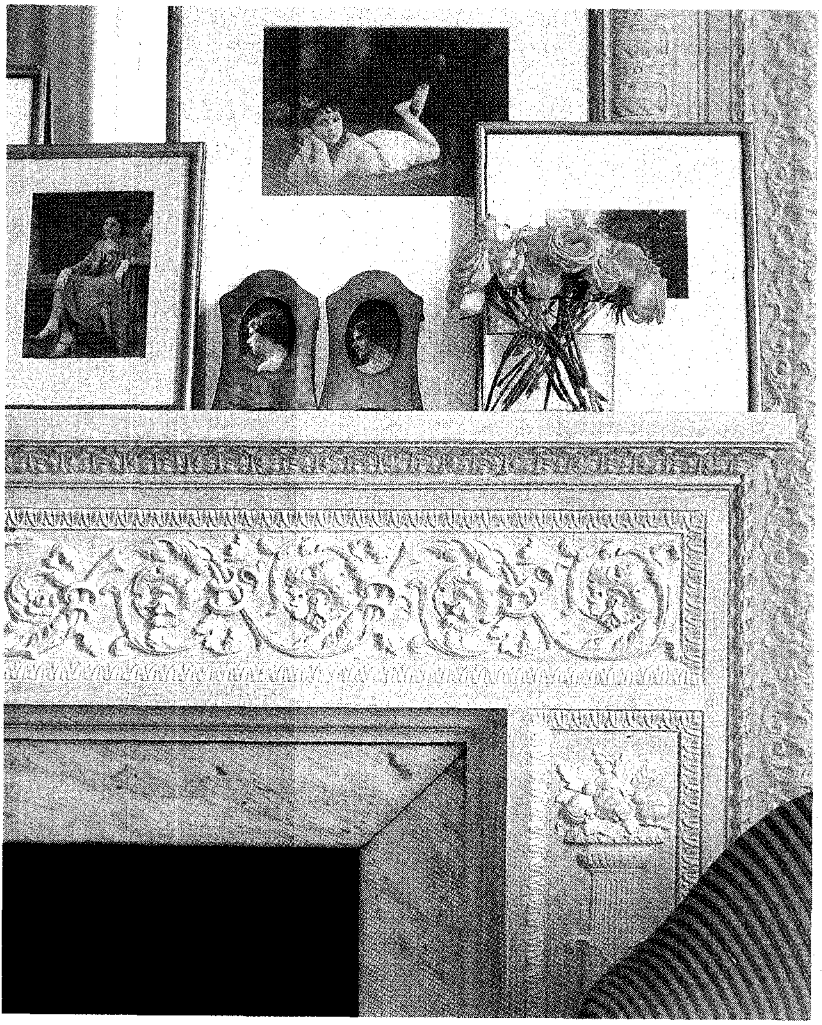


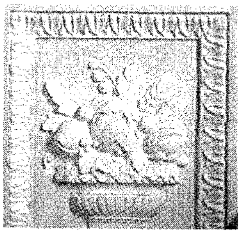
Despite the serious grandeur of the architecture, playful juxtapositions abound in this apartment by John Saladino: The entry-hall table is a giant capital topped by a thick slab of sandblasted glass.

Tablecloth fabric from Fortuny, Inc. English mirror from H. M. Luther Antiques.

MARRIAGE OF OPPOSITES: IN A CITY THAT abounds in characterless Sheetrock walls, this apartment is an architectural bonanza. From the patterned mosaic floor in the entry to the mahogany paneling in the dining room, it has the sort of grandeur that usually elicits one of two responses from a designer: Build up the baronial image with traditional English/Continental decorating, or aim for high contrast with stark, modern décor.

Instead, John Saladino and his clients decided to do neither—and a bit of both. From the traditionalists, they took the assortment of antiques, many with heavily patinated—even corroded—surfaces. From the modernists, they borrowed the style of arrangement, treating each piece as if it were sculpture. Yet the results are strictly original—stylish, pretty, full of wit.





THE ROMANCE OF THE SWAG-PATTERNED SCREEN (LEFT)—MORE CARTOON THAN TROMPE L'OEIL—AND OF THE FLORAL DISPLAY IN THE WEATHERED URN IS CUT BY THE HIGH-TECH ITALIAN LAMPS.

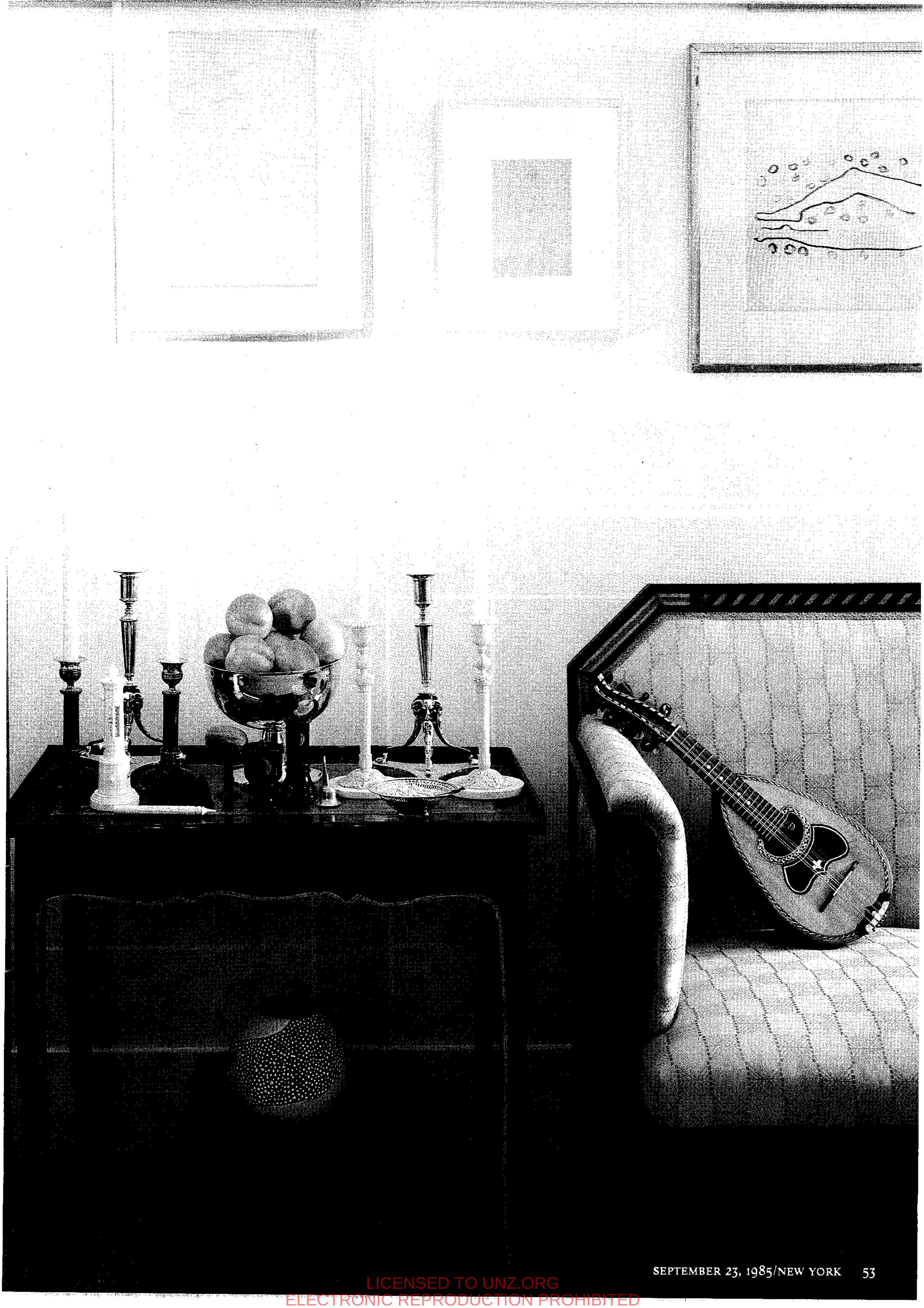
ON THE MANTEL, PART OF A COLLECTION OF VINTAGE PHOTOGRAPHS BY VAN DER ZEE. UNSATISFIED BY THE FIRST ATTEMPT TO GLAZE THE CARVED SURROUND ("IT LOOKED TOO DONE"), SALADINO RUBBED IN A MIX OF PAINT AND FLOOR DIRT.

FLOWERS BY PAUL BOTT OF TWIGS.

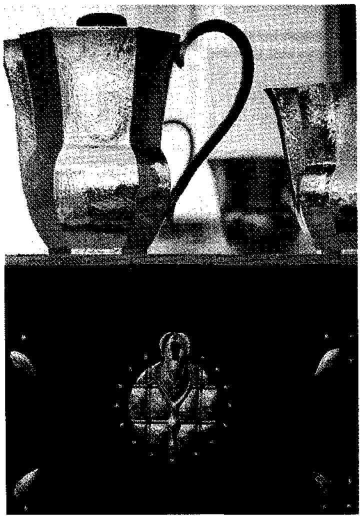
OBJECT LESSON: PEter Marino isn't like most other architects—he makes no apology for loving residential-interior work and bemoans his fellow architects' "sadistic tendency toward putting office furniture in people's homes." But, like most other architects, he also takes a dim view of what interior decorators do: "Even with all those great ingredients, most of them still come up with lousy-tasting soups."

Knowing how to make a tasty soup from the best ingredients—right down to the antiques, accessories, textiles, and upholstery—has won Marino an enviable international following. He cares as much about the things that fill a space as about the space itself. "Any arrangement of objects on a table," he says, "is architecture—the manipulation of three-dimensional forms."

Beneath a collection of drawings by the likes of Hodler, Miró, and Modigliani is the settee from Marino's suite of early-modern (circa 1895) furniture by the Viennese designer Leopold Bauer. "The walls are painted, but they're not *faux* anything," Marino says. "Let's just call it poor man's paneling."



INTIMATE DETAILS



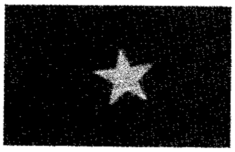
An overscale bronze lobby console by McKim, Mead & White (opposite) holds part of Marino's collection of Swedish porphyry. Above it hangs a 1926 mirror by Paul Frankl and a pair of Rhulemann alabaster-and-silver sconces. The tea set (top right) is by Josef Hoffmann.

The bedroom (right) contains a small but choice collection of early-nineteenth-century American furniture. The mahogany chair, by the eminent Philadelphia craftsman Barry (circa 1815), is upholstered in one of the antique textiles collected by Marino and his wife, Jane Trapnell, who is costume designer for the sitcom *Kate & Allie.*

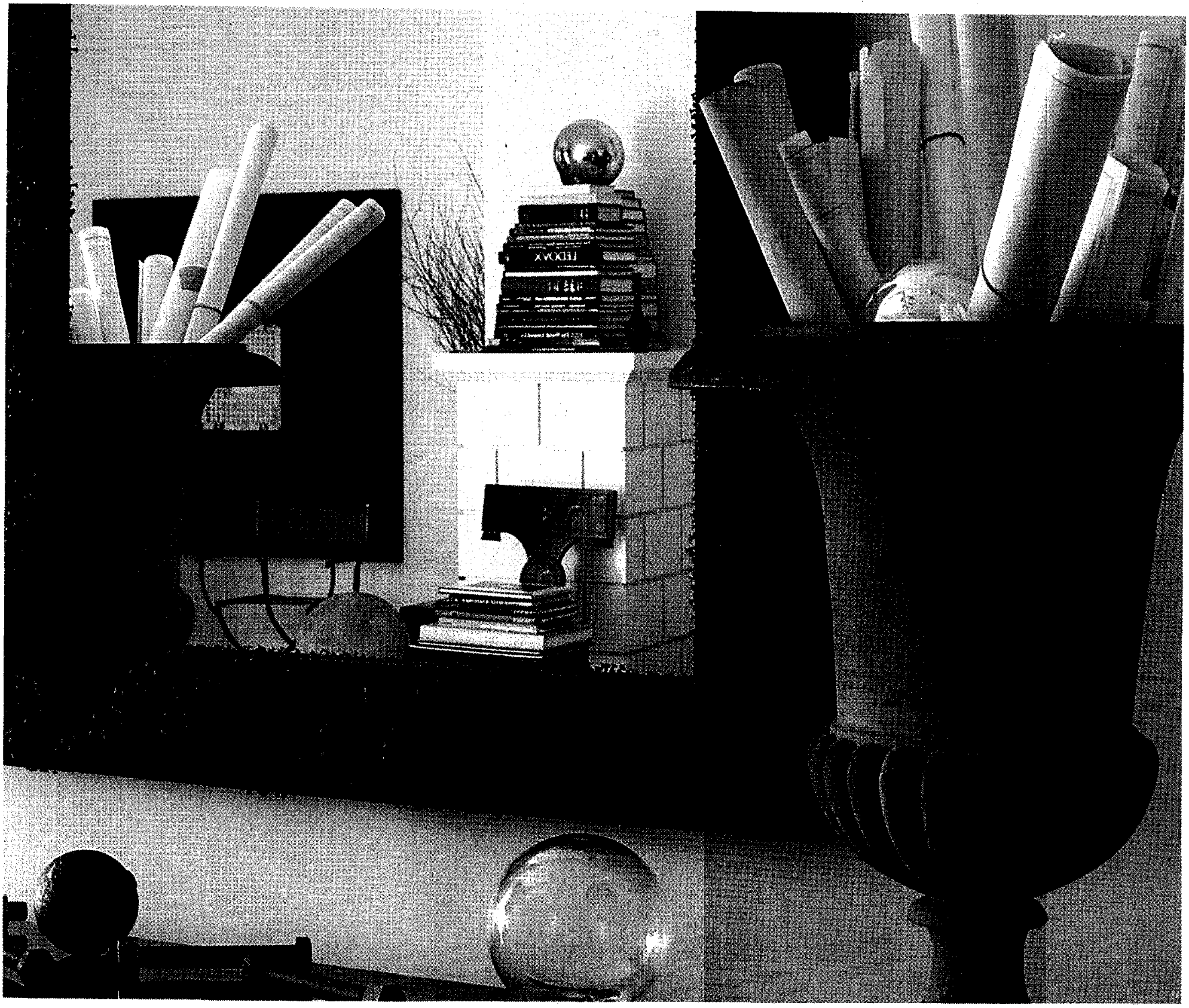
Flowers by Marlo Phillips of Marlo Flowers, Ltd.

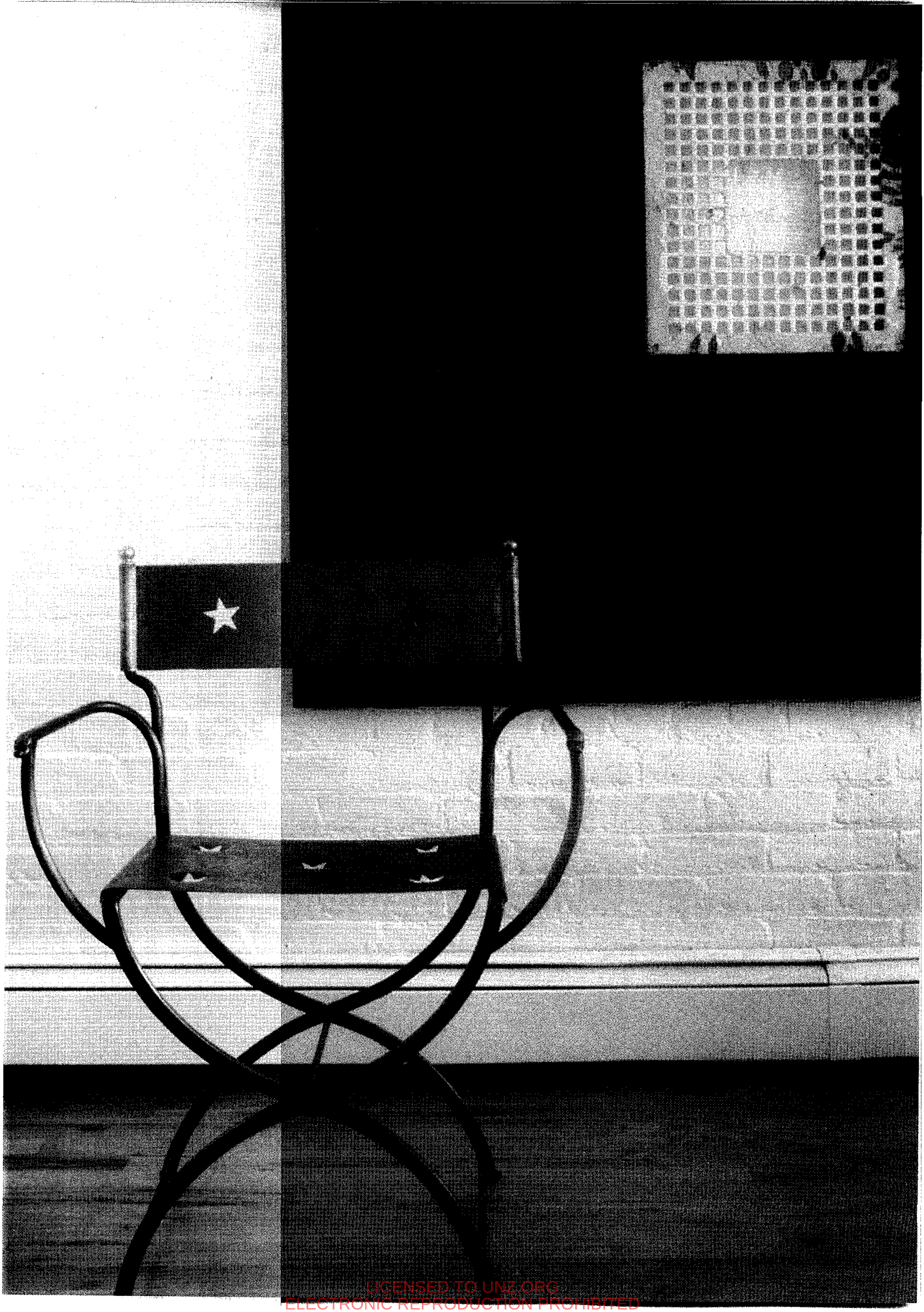
STREET CHIC: "THE SECRET IS TO BE able to take any old thing—not just something expensive and exquisite—and arrange it in a room so it has visual excitement," says interior designer Michael Krieger. "That is what I bring to the party." Any old thing indeed: rusted nuts and bolts, a paint-encrusted ventilation grate, a single white kid glove—these and dozens of other equally unlikely objects are placed by Krieger with such finesse that they are convincingly decorative.

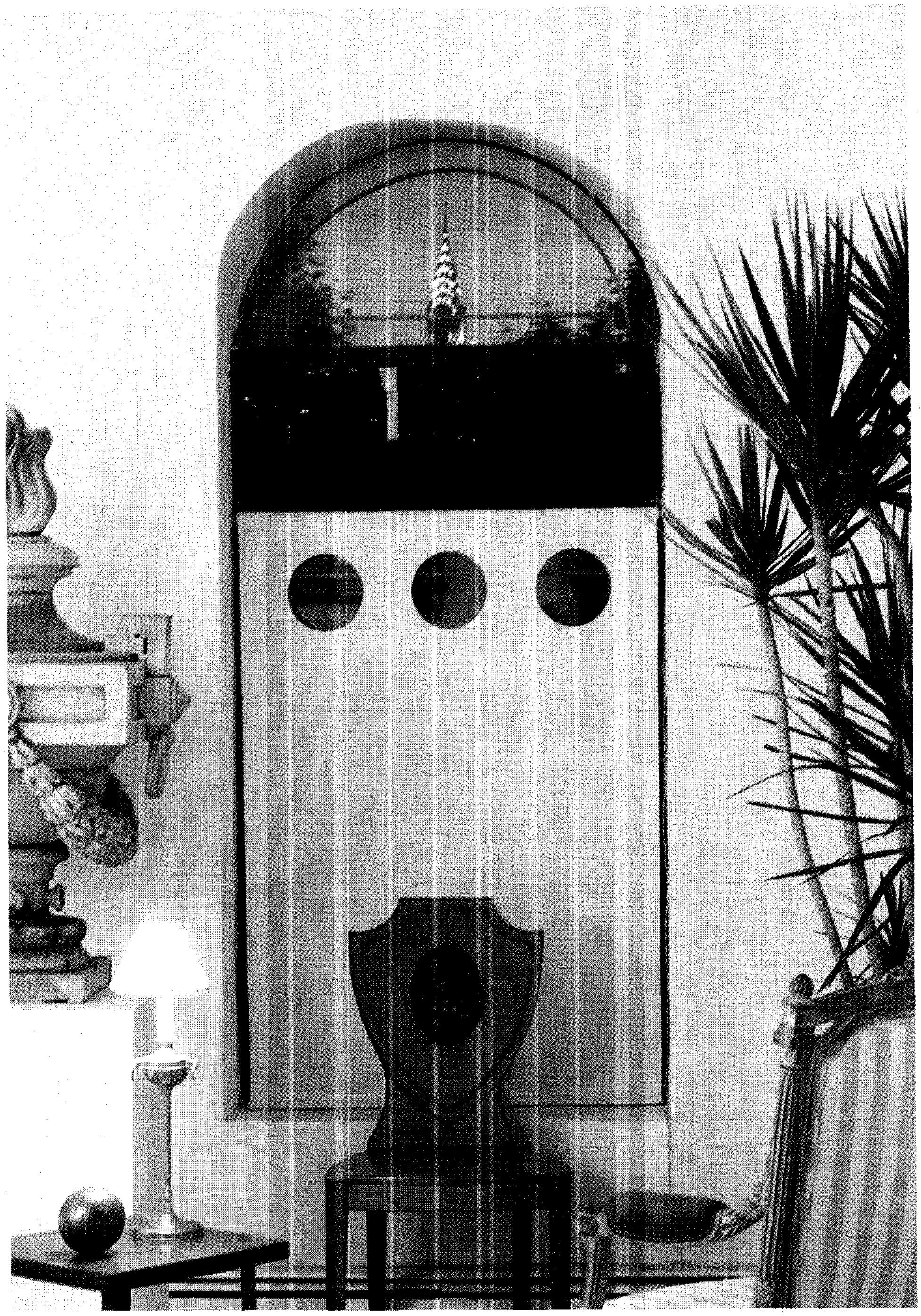
Unlike what he does for clients, Krieger's work on his own place was done "by hook and by crook," he



THE ASSEMBLAGE BEHIND THE FRENCH STEEL GARDEN CHAIR (RIGHT) IS A CORRODED VENTILATION GRATE ON A BLACK FIELD. THE BOLTS ON THE TABLETOP (BELOW) ARE "LOCAL."







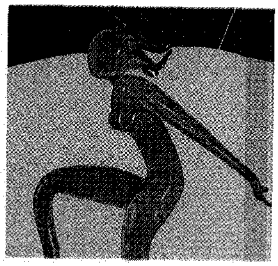
A mahogany bowling ball and a metal boccie ball grouped with a paint-encrusted garden urn (left) make a striking, if unlikely, still life. One of the living-room windows in Michael Krieger's Long Island City apartment has a view of the Chrysler Building. Another (not shown) frames the Empire State.

Plant from Twigs.

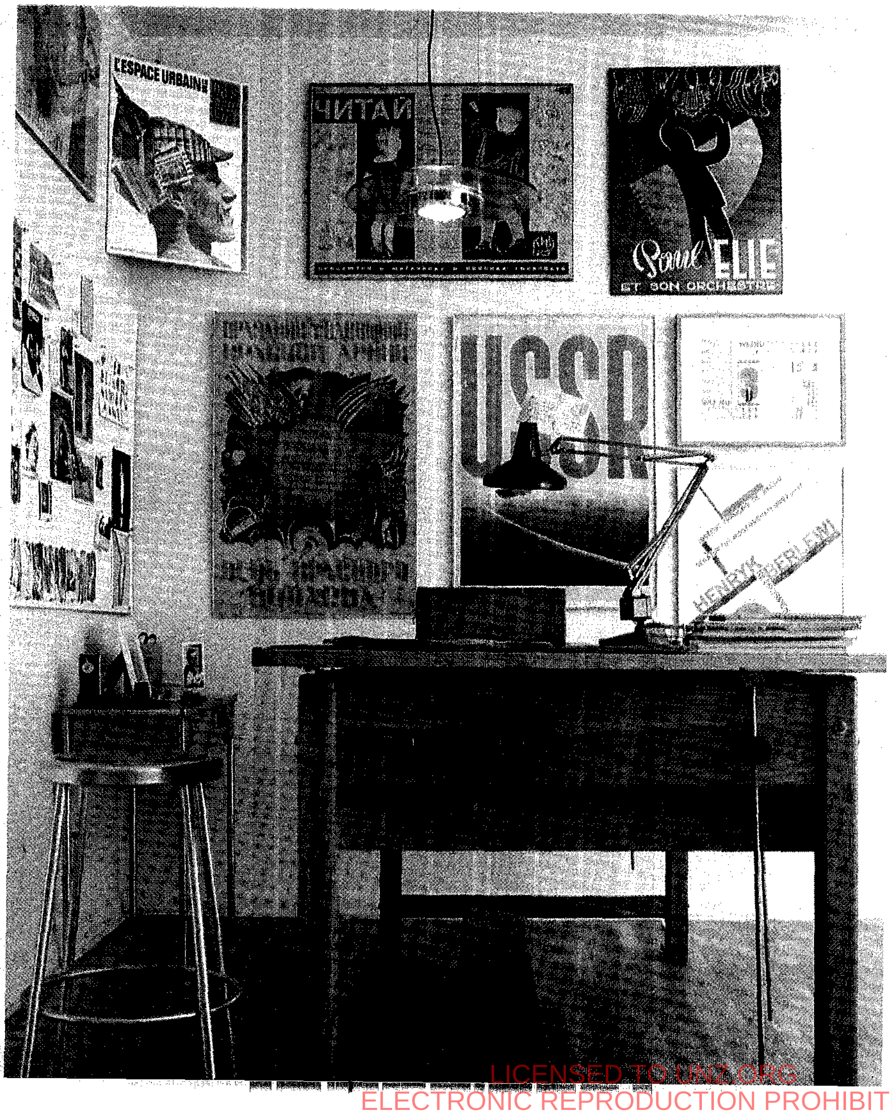
says. Most of his "antiques" are, in fact, architectural salvage. His upholstered furniture comes from flea markets and tag sales. And his Giacometti leather chairs turned up at an estate sale in Connecticut. "Connecticut is a great place to buy Continental furniture, because nobody there is interested in it," he says. "They're all out searching for Windsor chairs."

Yet Krieger's apartment scarcely flaunts its modest budget. Despite the humble origins of most of its furnishings, the place appears to be the very soul of timeless taste in the Billy Baldwin–Albert Hadley tradition.

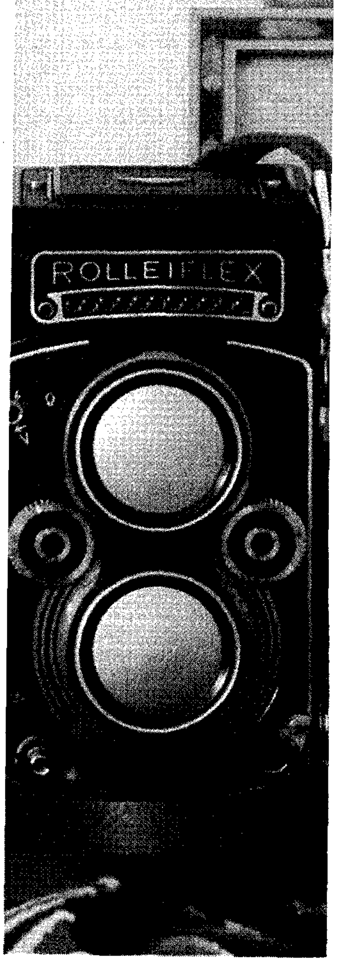
MELLOW MODERNISM: THE Bauhaus aesthetic—machine-made furnishings arranged with hair-shirt austerity, right? Wrong, according to Charles Churchward, art director of *Vanity Fair.* "When most people think of Bauhaus interiors, they think of cool glass, leather, and steel," he says. "But if you study photographs of the homes of the teachers and students at the Bauhaus—the real Bauhaus school—you'll find that



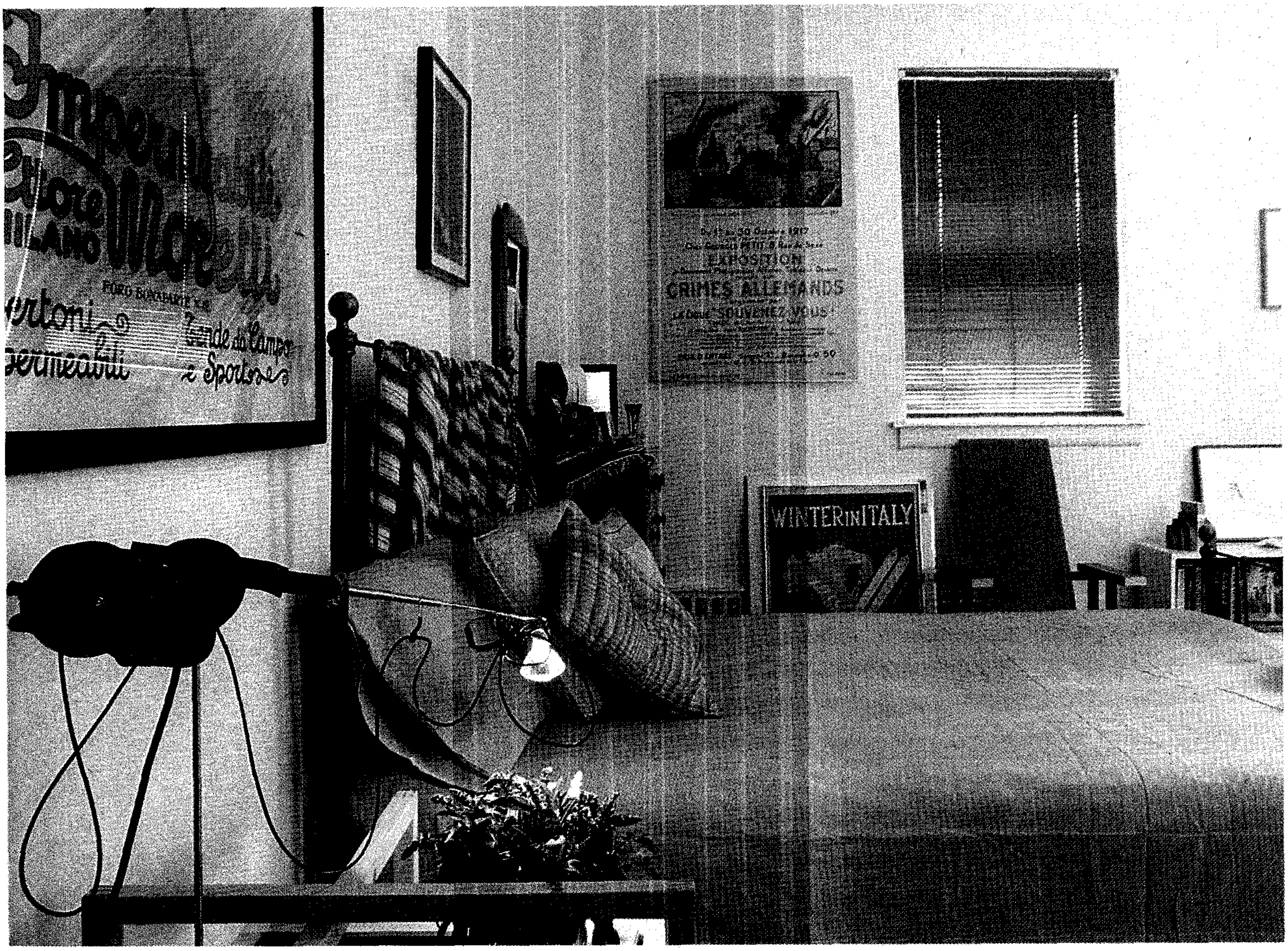
OBJECTS, OBJECTS EVERYWHERE: AN OLD ARCHITECT'S DESK ACTS AS BALLAST FOR A COLLECTION OF TWENTIETH-CENTURY GRAPHICS.


L'ESPACE URBAIN
ЧИТАЙ
Paul ELIE
ET SON ORCHESTRE
USSR
HENRYK BERLEWI

THE GROUPING ON THE BUREAU IN THE BEDROOM IS "MORE PERSONAL HISTORY THAN ART HISTORY," SAYS CHURCHWARD, WHO PREFERS THE VINTAGE ROLLEIFLEX SHOWN HERE TO MODERN CAMERAS.

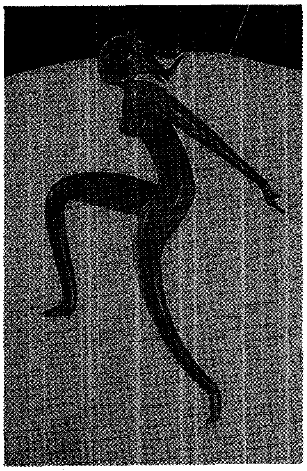

ROLLEIFLEX

L'EFFORT
INTELLECTUEL et ARTISTIQUE
AVEDON
1946-1980



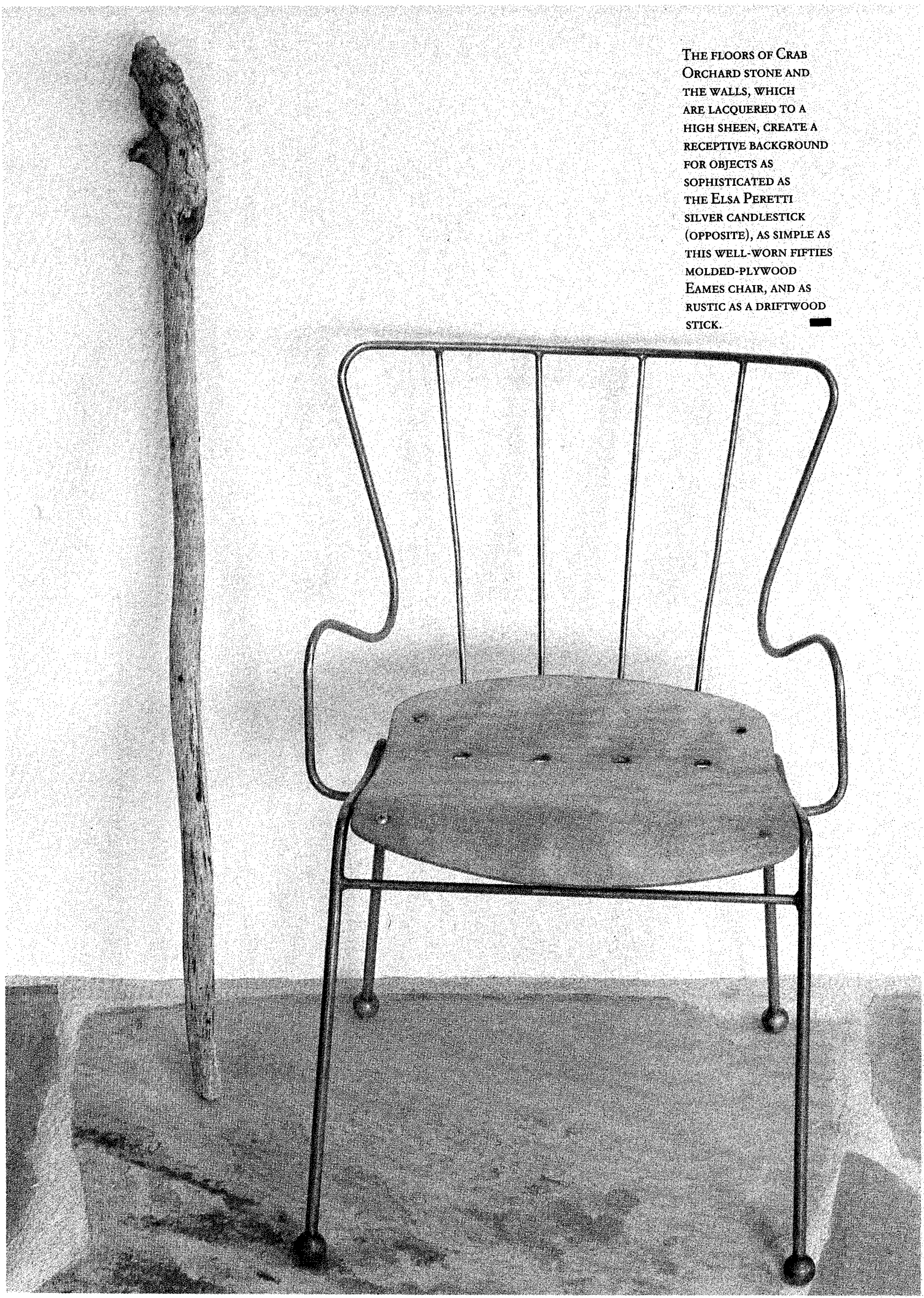
they brought balance to their spaces by mixing up the machine aesthetic with their own pottery, rugs, and good wood crafts." And, most likely, with a lot of other arresting non-necessities, since most visual people find that objects just naturally accumulate.

For his part, Churchward has never apologized for being anything but a maximalist. His Upper West Side apartment is a lively mix of Bauhaus furnishings and twentieth-century graphic arts. Posters are hung so they encrust the walls, in the manner of Constructivist exhibitions. But far from being the "hodgepodge" Churchward calls it, the décor has the sort of unity that comes when every object has been selected by the same enlightened and impassioned hand.

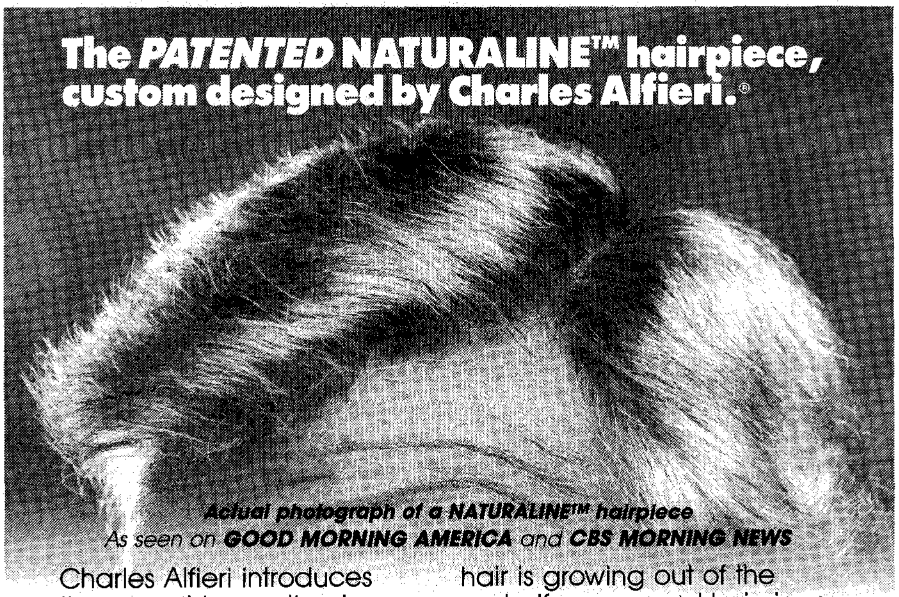


The supreme symbol of Bauhaus design—the black leather Le Corbusier lounge chair—sits beneath a reproduction of a Mallet-Stevens light fixture and a poster by Paul Colin (left). Churchward plucked the vase on the Aalto table from a rubble heap in the neighborhood: "An artifact of the pre-gentrified Upper West Side," he calls it. It is also evidence of how magnetically objects attach themselves to the visually alert. Churchward warmed the bedroom with lemon-yellow walls and bright-red blinds.

Robot lamp from Hot House. Flowers by Paul Bott of Twigs.



The floors of Crab Orchard stone and the walls, which are lacquered to a high sheen, create a receptive background for objects as sophisticated as the Elsa Peretti silver candlestick (opposite), as simple as this well-worn fifties molded-plywood Eames chair, and as rustic as a driftwood stick.



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Parr pleaded no contest before a Baltimore county court. He was ordered to make restitution and received a three-year suspended sentence, plus seven years' probation.

The crime obviously hurt Parr's standing in Baltimore, and, in 1970, he moved back to East Hampton with his wife. That same year, he was proposed for membership in the Maidstone by William Hutton, a club member since 1952, and the man who would later be best man at Parr's second wedding. Early this spring, with the announcement of Parr's arrest, Hutton's name appeared on the Suffolk County district attorney's list of Parr's alleged victims. Hutton claims that Parr duped him out of $36,000.

Today, Hutton won't talk about his relations with his ex-friend. "It is a bad memory," he explains. (Parr himself would not comment on the case for this article.)

Most people think Parr's Maidstone application was accepted because of his wife's pedigree. One current member of the admissions committee—who wasn't on it when Parr applied—suggests that Parr got in because of his low golf handicap and the fact that in the "early seventies the membership roster wasn't full."

Whatever the case, Parr's admission was the consummate social triumph for the village grocer's son.

Parr was far from the only townie ever to gain admittance. Traditionally, the Maidstone occasionally allowed some prominent local businessmen to join, strictly as golf players. These townsfolk were kept firmly in their place. Club bylaws prohibited them from fraternizing in the clubhouse and restricted them from using the course during peak days. (The limited memberships are now being phased out. "We have been trying to reach out to the local community," says club president Carl Menges, a New York investment banker.)

When Bill Parr made the club, however, it was as a full-fledged member, with tennis privileges and carte blanche to attend the club's social functions. It probably did not escape him that Maidstone membership is a ticket to the top of America's business hierarchy. Members include such financial sages as William Simon, ex–secretary of the Treasury, and Pete Peterson, former chairman of Lehman Brothers (and a man, like Parr, of humble roots). Access to the most important decision-makers in the country was never much farther than a green away.

IN THE LAST FEW YEARS, PARR spent as many as five days a week at the Maidstone. He was a charismatic figure—tall, stocky, and well turned out in traditional preppy gear. He gave members no reason to suspect his origins were other than their own. Though Parr never had serious money—the kind of wealth many of his club cronies had been born to—he did his best to keep up the illusion that he was their financial and social equal. He and Connie and their three children moved into a grand, mansard-roofed house on Pudding Hill Lane, in the heart of East Hampton's estate section. He sent his children to expensive private schools. "He was just like one of us," says a third-generation Maidstone member.

Only in retrospect do a few members recall Parr as a bit too flashy. They cite his car as an example. Maidstone members like to think of themselves as having the undisputed social clout to be able, as one member puts it, "to afford to drive Fords and Chevys." Parr's Cadillac, with its vanity license plate, PARR 4, stood out in the Maidstone parking lot like white socks with a dinner jacket.

Parr was often seen peeling hundred-dollar bills from his billfold. He was a big spender and tipper in the club's pro shop. "If there was someone local playing golf, he'd always make sure he'd buy the drinks to show he'd risen above them," says a member who regularly played golf with Parr. "He went out of his way to be generous. It was unnatural."

Connie, meanwhile, fit well into town life, becoming president of the Ladies Village Improvement Society and an avid fund-raiser for Guild Hall, East Hampton's cultural emporium. "Connie is a true southern belle," says a member of the Improvement Society.

The Parrs eventually befriended another Maidstone couple: Bob King, the owner of Montauk Caribbean Airways, and his wife, Bambi Dodge King, who'd grown up in the Hamptons. Bambi had the kind of pretty looks and resort wardrobe that made her popular in town. As King's wife, she gave many parties still remembered as glittering occasions. "Bambi seemed to get prettier and prettier," a fellow Maidstone member recalls.

But in 1982, both the Kings and the Parrs divorced and Bambi became Bill Parr's second wife.

Parr sold the house. Connie and the kids moved to a saltbox in the woods north of the highway. Parr and Bambi lived in a one-bedroom apartment at 240 East 76th Street and in a rented house on Tuckahoe Lane in Southampton, a street with no particular cachet.

In October 1981, Parr got a job at Cooper Horowitz, Inc., a prestigious mortgage-brokerage firm. "We hired him because he had a five handicap and we thought he'd be sensational with the bankers," says partner Howard Cooper. Parr lasted two years with the company and in that time accomplished few deals.

Parr's next job was with another well-regarded, Manhattan-based real-estate firm, Pearce, Urstadt, Mayer & Greer. According to company president Alfred S. Remsen, Parr failed to bring in any

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business and quit six months later.

Though Parr had no visible income, his spending remained high. Bambi was always decked out in the latest finery. Parr himself ran up large bills at Brooks Brothers. The two jetted back and forth to Europe on the Concorde and sailed on the *QE2*.

While leading this extravagant life, Parr borrowed large sums from a number of banks. He also took out a number of mortgages on a piece of property on Main Street, East Hampton, that was owned by his widowed and crippled 80-year-old mother. When she discovered this, she instructed her lawyer to revoke her son's power of attorney. The banks started catching up with Parr, too. From 1981 to 1985, at least seven banks filed judgments against him for more than $250,000. If he was to pay back his mounting creditors and continue to live the high life, Bill Parr apparently had to pull off a lucrative deal.

IN THE FALL OF 1983, PARR approached Richard Stucklen, the former golf pro at the Maidstone, who'd moved with his wife, Kathleen, to Sayville. Parr offered the couple a partnership in a deal to renovate and resell a garden-apartment complex in Rockland County.

Parr wined and dined the Stucklens, taking them to the Palm, the "21" Club, the Four Seasons, and other top-tier restaurants. "He would ask me if I preferred white or red wine," recalls Kathleen Stucklen. "I would say, 'Bill, it's all the same to me.'" *Voilà*, a bottle of red and a bottle of white would be placed in front of her.

As the Stucklens tell it, Parr explained that he was part owner of a business called the East Nyack Holding Company, which Parr claimed—falsely—was a subsidiary of Pearce, Urstadt, Mayer & Greer. East Nyack, Parr said, had contracted to purchase the Rockland County apartments—a bankrupt complex called Northgate Gardens—from the bankruptcy receiver at a good price. East Nyack would then quickly resell the property at a profit.

For $25,000, Parr offered to sell the Stucklens a 20 percent interest in his proceeds from the Northgate Gardens sale, they say. Half of their investment, he allegedly promised, would be returned to them upon the closing. Parr assured them that he had found buyers for the project and that resale was "planned for mid-1984." In the meantime, Richard Stucklen would oversee the property's renovation.

The Stucklens were entranced. "We thought he was extremely trustworthy," says Kathleen. "We had known him to be a member of the Maidstone for thirteen years. He had married well, was living well, and had a high social status. We would have trusted him as a friend even if we hadn't checked out the package he offered."

But at their lawyer's recommendation, they did check out the papers connected to the proposed deal. Parr's company was to buy Northgate Gardens for $975,000, and a letter from an appraiser cited the property's worth at $2,150,000. A letter from a major brokerage firm offered the tentative backing of a solid financial institution. Various other papers listed details about the property, even down to the exterminator contract.

The Stucklens claim that Parr said he was a vice-president of Pearce, Urstadt and had been there for sixteen years; his correspondence with them was on the firm's stationery. "Instead of checking him out," says Kathleen, "we did a Dun & Bradstreet on the company." The company checked out.

Parr said the closing was to take place on December 1, and he insisted that they get him the money beforehand, the Stucklens say. On November 16, 1983, the Stucklens gave Parr $15,000. On December 1, Parr called to say he was on his way to the closing and would be going through Westchester. He arranged to meet with Richard's 83-year-old father to

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collect the $10,000 balance. The father's money came from his investment fund and was allowed out for only 60 days. Parr promised he'd have it back in time.

Work on the renovations was supposed to begin in February 1984. Richard Stucklen put off other work, assuming his services would soon be in demand in Rockland. As the months passed with no word from Parr, the Stucklens began to worry. One night they ran into the Parrs while dining at Gordon's, a pricey Amagansett restaurant. Shortly before midnight, Bill, who had joined the Stucklens' table, said he was tired and suggested that he and Bambi go home. But Bambi chose to stay on, while Bill left alone.

As soon as he'd left, Bambi started to complain about her husband's financial situation, the Stucklens say. She told them that the electricity in her house had been shut off and hadn't been reinstated until her stepfather paid the bill. She accused her husband of spending lavishly and claimed that he'd recently charged $6,000 to her credit card. "Whatever you do," the Stucklens recall her saying, "don't give him any money."

Meanwhile, unknown to the Stucklens, Parr's real-estate deal was going forward. On April 11, 1984, East Nyack Holding Company bought Northgate Gardens for $975,000. At the same closing, East Nyack sold the project, for $1.3 million, to a company called New York Capital, Inc., a venture-capital outfit. It was a sweet deal. Without putting up a dime, East Nyack realized a profit of over $300,000.

Parr, however, did not tell the Stucklens of the closing, and he didn't repay them. Instead, according to the Suffolk County District Attorney's Office, he used his profits to pay off his debts at Brooks Brothers, his Maidstone dues, and his daughter's private-school fees. Another $67,000 went to the Bridgehampton National Bank, while $30,000 was written out directly to himself and another $7,500 to his wife. Within two weeks, there was nothing significant left from the closing.

The Stucklens discovered the deal had taken place only when Kathleen contacted the receiver who'd sold the property. They had a more difficult time, however, tracking down Parr. Often, it seemed, he and Bambi were on vacation, if not in Aspen skiing, then in Florida, Jamaica, or Europe. When they finally did confront Parr, he denied he had bought Northgate Gardens, claiming it had been bought directly by New York Capital. "When we'd get off the phone, we really didn't know what he'd said," says Kathleen.

According to Kathleen, Parr became increasingly arrogant. Once, when she asked where their money was, he told her it was none of her business. "Even if I had it," she recalls him shouting, "I wouldn't give it to you."

Finally, on the advice of their lawyer, the Stucklens went to the Suffolk County district attorney. Says Kathleen, "I was determined to let the public know about this. Why should a middle-class housewife pay for him to live like he was in a Roman orgy?"

KATHLEEN BEGAN TO SEARCH for other possible victims. She found Seymour Schutz, a prominent retired East Hampton builder. Kathleen and Schutz discovered they had a lot in common. For one thing, they had both put their money into Northgate Gardens. Schutz, who anted up $25,000, says he was promised a 20 percent share. At first, he had hardly considered the possibility that the deal might be shaky. Schutz reasoned that Parr was so proud that he had made it into a club like the Maidstone that he would never jeopardize his membership. But as the months dragged on and Parr seemed to grow more evasive, Schutz began to get nervous.

The Stucklens and Schutz then found George Semerjian, a multimillionaire Southampton developer. Semerjian had

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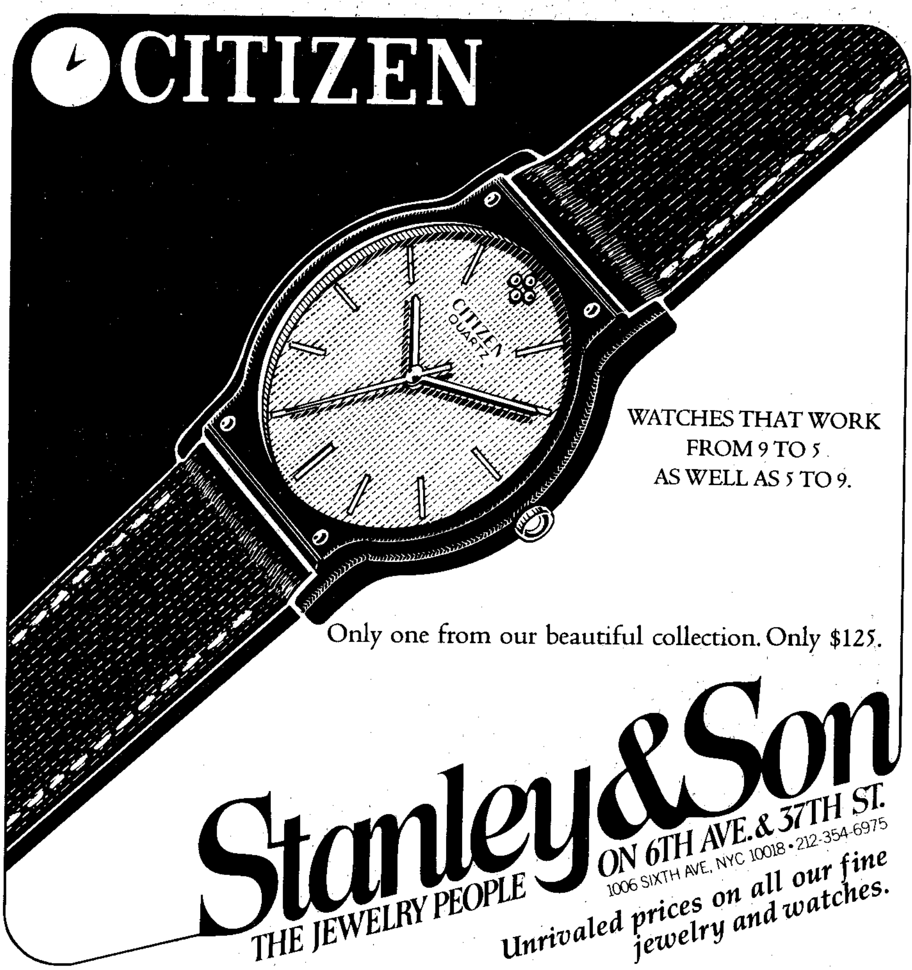

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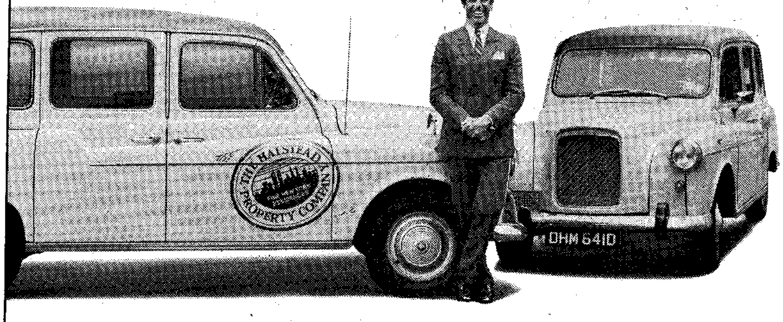

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already won a judgment against Parr for the $36,000 he had paid for a 50 percent share in the Northgate Gardens deal. The three joined forces and exchanged papers to get an overview of Parr's operation.

With three people claiming they'd been victimized, the DA's Rackets Bureau got active. A detective team, overseen by Assistant District Attorney Patrick O'Connell, was put on Parr's trail.

By this time, word of the complaints about Parr had penetrated the cloistered Maidstone Club. Two members emerged claiming to have been swindled by Parr. Donald Burr, an elegant, retired entrepreneur who had settled in East Hampton, claimed he gave Parr $25,000 in September 1983 for a 25 percent interest in Northgate Gardens.

Roger Thiele, a retired businessman who summers in a grand East Hampton "cottage," had been a golfing friend of Parr's for ten years. One day in the summer of 1983, as Thiele tells it, Parr approached him at the club, complaining bitterly that his partner had bounced a check on him. Could Thiele give him a loan? Thiele immediately went home and wrote Parr a check for $18,000. Later, when Thiele suggested that Parr honor his debt, Parr countered by offering Thiele the chance to get in on what he promised would be a lucrative real-estate deal. Thiele put in another $26,000. He believed his total of $44,000 bought him a 20 percent interest in Northgate Gardens.

"Parr must have figured that none of us would find the others," says Kathleen. "He also probably assumed none of the Maidstone members would risk calling attention to themselves by pressing charges."

LAST DECEMBER, PARR WAS ARrested and charged with second-degree grand larceny. He pleaded not guilty. His defense attorney, David Clayton of Hauppauge, said that Parr had started making restitution. Parr was released on his own recognizance.

The story of Parr's arrest made the front page of the East Hampton *Star*, and soon more people came forward. It turned out at least six people had invested in Northgate Gardens. The investments given to Parr for the project totaled $179,000. With shares in the project ranging from 20 percent to 50 percent, Parr allegedly wound up selling 168 percent of his Northgate Gardens deal to various investors, three of whom were Maidstone members.

And it turned out Northgate was not the only Parr project. Bethune Gardens in Spring Valley was a burned-out shell of a building, vacant since 1978. Parr apparently claimed that he was putting together a deal to qualify for subsidized tenants for the property. The bank financing never came through, but, the prosecutors say, Parr did manage to sell 182 percent of the project to six investors—two of them fellow Maidstone members—for a total of $168,000.

Seemingly undaunted by the local publicity, Parr approached several other potential investors in January. His easily negotiated terms quickly scared one man away, but Parr at first had better luck with Jack Luders, a Greenwich, Connecticut, builder and a member of Greenwich's exclusive Stanwich Club. Parr phoned him, reminding Luders that they had played golf together. Luders invited him up to discuss the deal—an investment in Bethune Gardens.

From the start, Luders was slightly suspicious. Parr's paperwork seemed to check out, but Luders couldn't understand why Parr had approached someone he'd met only briefly years before. What's more, Luders says Parr kept insisting that they "keep this deal between the two of us."

Luders phoned Jim Powers, a friend from Locust Valley. Powers didn't know Parr, but he put Luders in touch with a lawyer who checked Parr out. The lawyer came back with the information that, among other things, there were over a dozen judgments against Parr at the county clerk's office, totaling more than $250,000. The lawyer said to Luders, "If you invest your money with this man, I'll have you committed to Sunningdale."

Luders arranged to cooperate in the investigation, and, with the DA's approval, he called Parr and offered to go along. "It was like dangling candy in front of a five-year-old," says Luders.

Parr agreed to meet for lunch at Morgan's, a Greenwich restaurant. Luders was wired for surveillance. As the two sipped wine and discussed the deal, the DA's cameras and microphones took it all in. Among other things, Parr produced "proof" of his security for the investment, a mortgage supposedly in his mother's name. "Any third-grader could see he had written his mother's signature," Luders says.

Two months after the lunch, Parr was arrested again, and bail was eventually set at $75,000.

The townsfolk of East Hampton watched and waited to see who would bail out Parr. On March 12, James Strong—an insurance broker who was a childhood friend of Parr's but only a casual acquaintance in later years—came along with a cashier's check for the full amount. The move was somewhat curious: James Strong is chairman of the board of directors of the Bank of the Hamptons, which claims that Parr stuck it with $14,000 in bad checks.

From the time of his first arrest, Parr had been claiming that the money given him was a series of loans that he intended

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to repay with interest. As his troubles mounted, he managed to pay back some of what he owed to at least eight people. In all, he returned over $66,000, including $25,000 of the $44,000 Thiele claims he's owed and $5,000 of the money due the Stucklens.

Then on August 28, two weeks before his trial was to begin, Parr came to court and pleaded guilty to one tax charge and three counts of grand larceny, including one involving Maidstone member Donald Burr. David Clayton, Parr's lawyer, says that with the evidence against him, Parr basically had "no shot of winning."

Sentencing is scheduled for October 11 in front of Judge Kenneth Rohl, who is responsible for arranging some unusual conditions. The ultimate prison term will depend entirely on how much restitution Parr makes. If he returns between $250,000 and $300,000, he'll get the shortest possible sentence, one to three years. If he pays back $175,000 to $250,000, he'll get two to six years; for less than $175,000, Parr will be sent away for between three and nine years.

"It's like a Chinese menu," says Clayton.

Throughout the months before the scheduled trial, Parr continued to live with the same apparent style that he enjoyed before. To the great annoyance of some townsfolk, he was regularly seen dining at expensive restaurants, where he paid in cash, and he paid more than $3,000 for improvements he'd ordered on his rented house.

His mother is crushed by the scandal. "I don't think my son knows what he has done to me," she says.

MEANWHILE, THE MAIDstone Club is still trying to figure out how the outside slipped in. Many clubmen think that the people who invested with Parr were either financially unsophisticated or overly ambitious. "There is no feeling of sympathy for the members who invested with him," says a Maidstone member with a local law practice.

Roger Thiele says he will never again invest with a friend. "It's a good way to lose a friend," he says. It's also a good way to lose money. Which does he regret more? "The money," he says. "You can always replace a friend."

Parr's membership in the club has been suspended, basically because the accusations against him were too much for the board of governors to ignore. But he was also turned out for breaking an old Maidstone rule—one that forbids transacting business on club premises. Privately, some Maidstone members admit that Parr himself is kind of a victim here, bounced by a double standard. Other members break that rule all the time.

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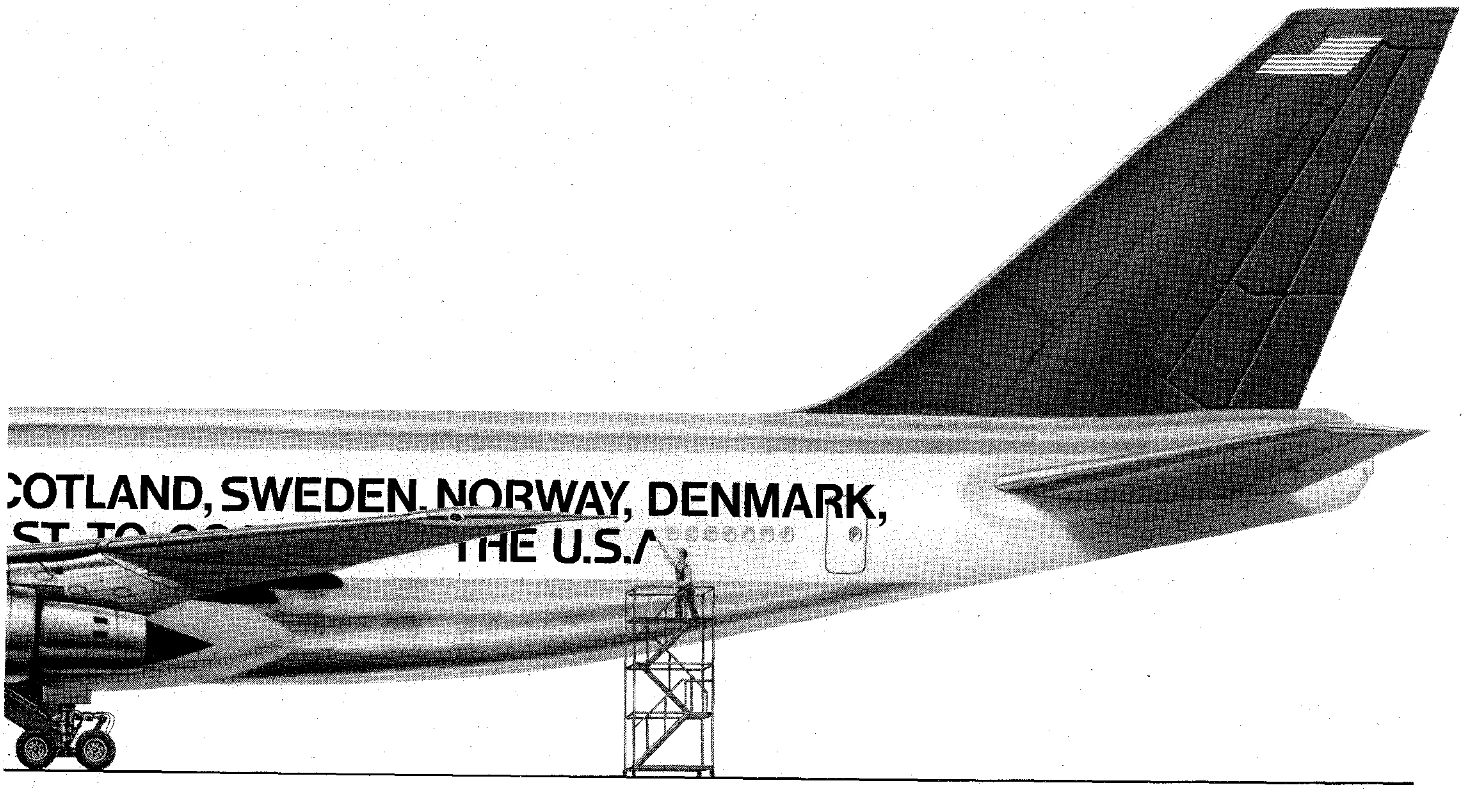
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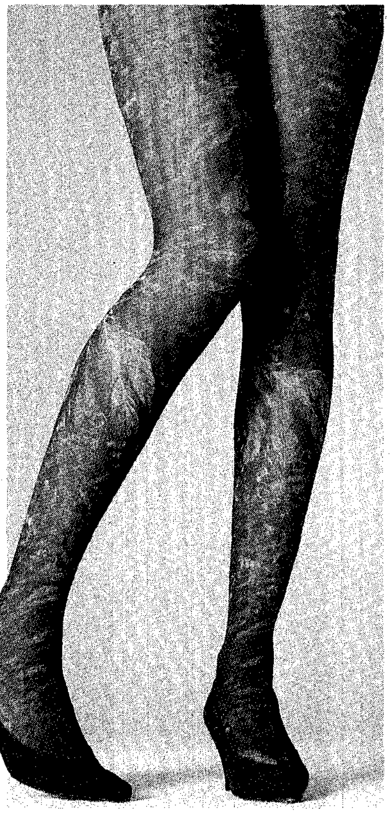

A Walk on the Style Side

Forget for a moment all the bits and bridles, and concentrate instead on these fall-feathered friends. Horsey old Hermès introduced Les Plumes at the Paris Fall Collections and decided that autumn in New York needed more than crisp apples, roasted chestnuts, and flame-colored leaves. So the Faubourg St.-Honoré flagship store sent the 57th Street branch its first *collants* ("panty hose" to us). They come in suitably autumnal tones and are $25 a pair.
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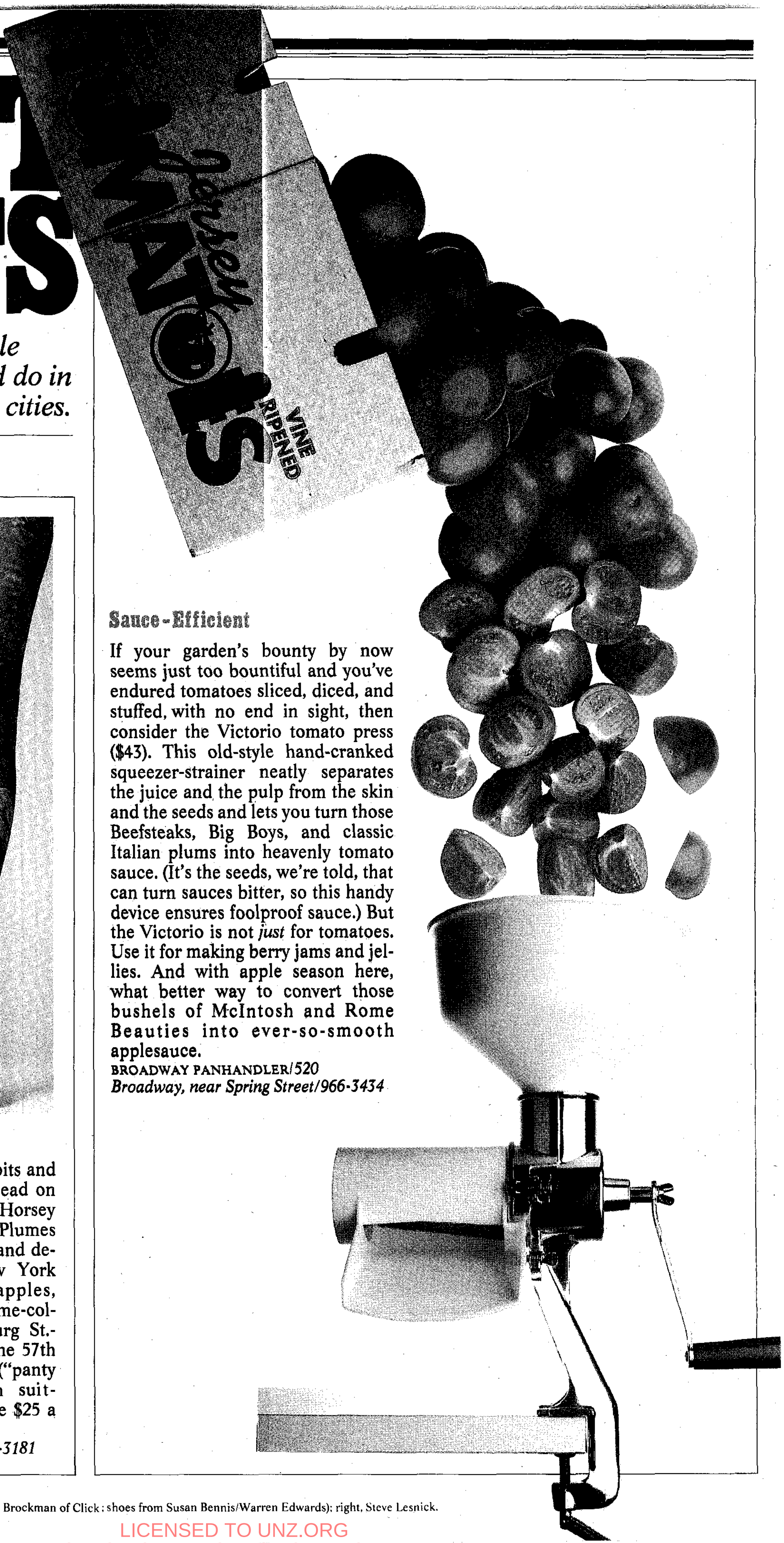

Sauce-Efficient

If your garden's bounty by now seems just too bountiful and you've endured tomatoes sliced, diced, and stuffed, with no end in sight, then consider the Victorio tomato press ($43). This old-style hand-cranked squeezer-strainer neatly separates the juice and the pulp from the skin and the seeds and lets you turn those Beefsteaks, Big Boys, and classic Italian plums into heavenly tomato sauce. (It's the seeds, we're told, that can turn sauces bitter, so this handy device ensures foolproof sauce.) But the Victorio is not *just* for tomatoes. Use it for making berry jams and jellies. And with apple season here, what better way to convert those bushels of McIntosh and Rome Beauties into ever-so-smooth applesauce.
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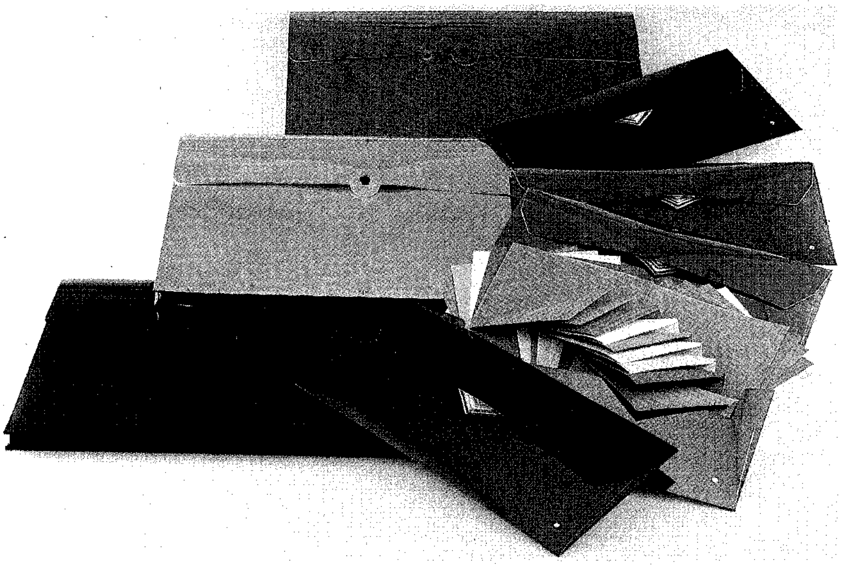
Photographs: left, Daniel Kron (model: Dana Brockman of Click; shoes from Susan Bennis/Warren Edwards); right, Steve Lesnick.



Return to Splendor

Now that looking rich is back in style, brown-paper-bag stationery just won't do. What's needed is writing accoutrements that dazzle. And Designer Graphics' new line promises to do just that. Rhinestone-studded folders with Velcro closures ($10)—with twelve punchy-colored sheets and envelopes tucked inside —and portfolios ($8) are made of plastic-coated paper and come in eight glitzy metallics. Tiny ruled notebooks ($5 for two) and silly disco bags that hang from sequined shoulder straps ($5) complete the line.

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Teas Like Old Times

After nibbling on snow peas filled with chèvre at countless cocktail parties, we yearn to reintroduce the polite society sandwich to serve with the booze: crustless, thin-sliced white bread filled with traditional good things like smoked Irish salmon or crisp cucumber and watercress. (It's the kind of cocktail nibble a poker-faced waitress might offer on an heirloom tray.) Café Mortimer makes these sandwiches, and everybody absolutely adores them for lunch or tea—three sandwiches and a pot of coffee or tea costs $3.75 at the café. Now you can have them delivered to your door in time for your next cocktail do. They cost $10 a dozen, and with an order of 200 or more, you get to borrow Mortimer's silver-plate tray (a minimum order of $50 is required for delivery). We ate our way through an assortment of fillings and selected the following for *our* next boozy bash: a sensational egg-and-anchovy, that crisp cuke-and-cress, chicken breast (also with cress), tongue with horseradish-cream sauce, the smoked Irish salmon, and a daringly damp sliced tomato. **—Barbara Costikyan**

CAFÉ MORTIMER/*155 East 75th Street/861-2521*

Photographs: top and bottom, David Kelley; right, Brian Hagiwara.

Art/Kay Larson

THE CONQUEST OF COLOR

"...Many of Morris Louis's works are undeniably beautiful, but even the best of them exist on the margin of failure..."

WHEN **Morris Louis** DIED OF LUNG CANcer in 1962 at the age of 49, he had already been redeemed for history by the critic Clement Greenberg, who needed to find a successor to Jackson Pollock. The right line of inheritance was important in establishing Greenberg's vision of a royal house of merit for American abstraction. Greenberg pushed his claims so hard that Louis's career is still understood in the terms set forth by the critic more than twenty years ago. Those terms persist unchallenged (and unexamined) in the new catalogue raisonné, *Morris Louis: The Complete Paintings* (Harry N. Abrams, $100), by Diane Upright, senior curator of the Fort Worth Art Museum and a noted Louis scholar. Upright's book reproduces every one of the nearly 700 extant paintings; 13 of them are on exhibit at André Emmerich. Together, the book and the show provide a kind of retrospective that brings Louis front and center again, however briefly.

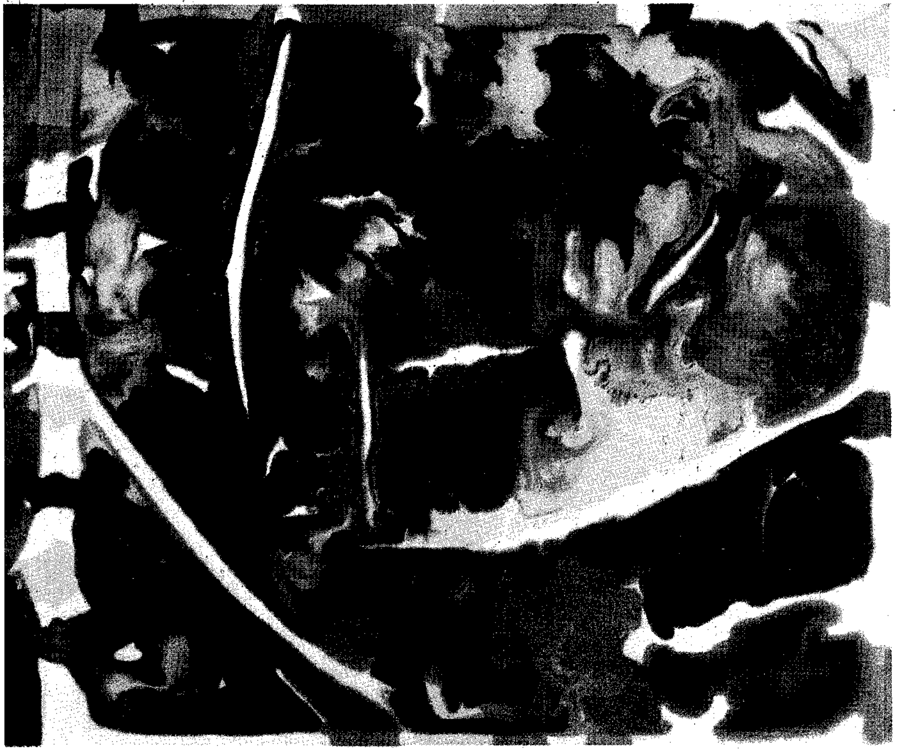
Anyone might wonder where Greenberg's praise ends and Louis's work begins. That question is less disturbing, however, than the problematic ties between art and language that form the basis of this intense and dictatorial friendship. To Greenberg, any component of a painting not accessible to formal analysis (including metaphor, mystery, and illusion) was off-limits to the painter. This opinion carried despotic force until roughly ten years ago; it has not been defeated so much as deposed by the passage of time. In practice, it encouraged an art entirely accessible to language, since words were the means by which Greenbergian theory established limits. It also produced a critical prose tortured beyond endurance in order to clutch at elusive inflections of space and form. Unfortunately for Louis, everything that could be named in his pictures has already been labeled, tagged, and categorized. Is there anything left?

Louis, born the same year as Jackson Pollock, was a slow starter. His reputation is based largely on the 600-odd paintings done between 1958 and 1962, when he refined his technique for pouring liquid pigment directly onto canvas. Before then, he had been a mediocre painter with the good fortune to teach with Kenneth Noland. One legendary weekend, Noland introduced him to Greenberg, which must have felt a bit like meeting one's maker. Louis saw the light, but Greenberg had turned on the switch.

The advantage of pouring paint was that color could be liberated from structure: The puddle of pigment became its own "image." Color became purely optical—strictly "of the eye"—without the spiritual or metaphoric overtones it had historically carried. In the "Veils," a gossamer aurora pulsates in its own electromagnetic field across white canvas, wreathing itself in layer after layer of translucence. In the "Stripe" series and the "Unfurleds," each flinty fragment of color remains discrete, striking fire off its companions.

Color is inaccessible to language and is therefore the only part of Louis's work that remains outside Greenberg's grasp and outside history. The opalescent rainbows that flicker through these barren white reaches are undeniably beautiful. Even the best of Louis's pictures, however, exist on the margin of failure. Uncontrolled color that remains strictly optical is as simple and insipid as a single tone in music. Louis had to prevent color from dissipating into vapor, as it does in *Longitude*, one of the earliest "Veils" and one of the only ones without a framing white edge. At the other extreme, he had to prevent it from clotting into a turgid oceanic mass, as it does in an untitled sea of black, red, and blue from 1956.

Emmerich's show, which includes both paintings, is full of works that barely skirt disaster. That's not surprising, since the best Louises have long since disappeared into museums and private collections. (Even the humblest museum must have its modern rooms certified by a Louis.) With Upright's catalogue in hand, one can determine that each near-failure dates from a point of transition, a moment when Louis hadn't settled on the right nuance—the white edge, or the correct white gap between the "unfurled" stripes. One could wish that Upright had confronted Greenberg—her refusal to do so leaves serious flaws in the text—but the color plates are invaluable for presenting the careful strategies Louis depended on to create the illusion that col-



TURGID: *An untitled Louis from 1956, at André Emmerich.*

Photograph: ©1985 Steven Sloman.

or was his sole preoccupation. Aside from color, which is irreducible, Louis's achievements are entirely accessible to words. His ambitions precisely matched Greenberg's. You could do a similar formalist analysis of, say, Clyfford Still, and it would be accurate but incomplete. Even Noland's work is more than the sum of its definitions. Louis was the ideal Greenbergian artist, a man hemmed in by material facts and by his submission to language. None of Pollock's awesome primordial energy, or Still's theatricality, or Noland's complexity enters these pictures. They remain as beautiful, and as deep, as a rainbow. (41 East 57th Street; through September 28.)

DURING THE BRIEF REIGN OF THE SOCIAList journal *The Masses*—from 1911 until its pacifism brought it to ruin during World War I—it was the sort of buzzing gadfly that every little magazine, no matter what its political position, aspires to be. For a while, writers, editors, and artists had an equal (if argumentative) right to an opinion. The artists—including George Bellows, John Sloan, Stuart Davis, Boardman Robinson, and Robert Minor—could work with enviable authority. The origins of the Ashcan school can be traced in the socialist realism of these working-class portraits.

"Art for the Masses—1911-1917; A Radical Magazine and Its Graphics" is a show of cartoons, lithographs, artists' proofs, and broadsides assembled in the Whitney Museum's branch at Philip Morris—one of the more ironic juxtapositions in corporate sponsorship of the arts. Some of the cartoons for *The Masses* have become classics: Minor's musclebound, headless hulk, entitled "At last a perfect soldier." And Robinson's portrait of Death riding a donkey called "Europe" over a precipice in pursuit of a carrot titled "Victory." For a moment, anyway, the intelligentsia mastered its scorn and suspicion of difficult art. The moment passed long ago, but mourning it in a show as amusing as this is a pleasure. (120 Park Avenue, at 42nd Street; through October 3.)

Michael Zwack LIKES THE LOOK AND feel of the movies. He rubs raw earth pigments into paper and drips on oil, giving these portraits of dark-skinned people and gnarled forests a misty brown tinge like the color of old parchments in Indiana Jones's hatband. The Marlon Brandoesque "horror," muted by a look of oppressive decay, is not Zwack's but Werner Herzog's. Decrepitude comes thirdhand. I'm not sure why Zwack expects the reflections of a cliché to be more powerful than its first expression. His romanticism doesn't wholly overcome his cinematic stereotypes. (Borgenicht Gallery, 724 Fifth Avenue, near 57th Street; through September 28.)

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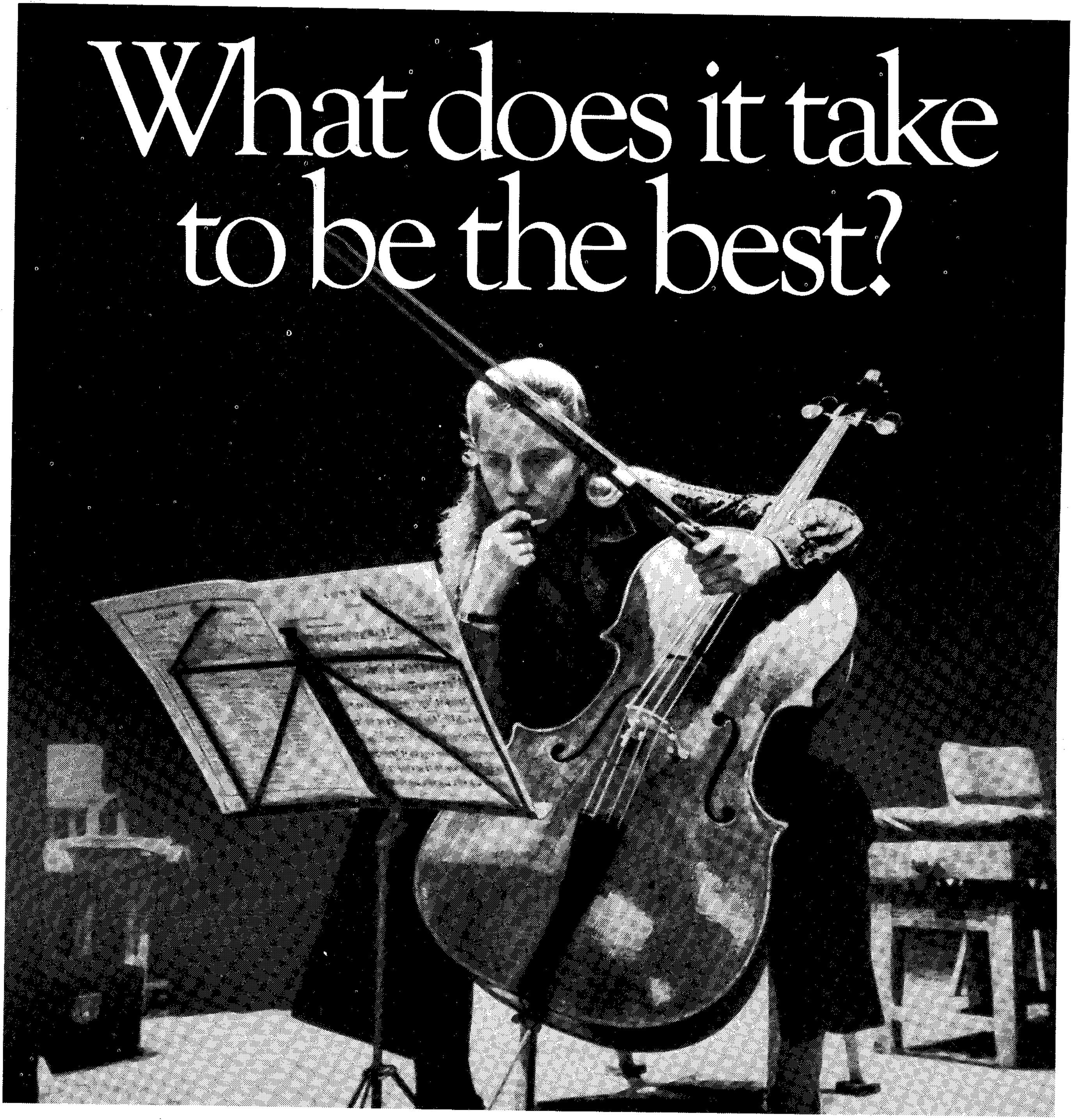

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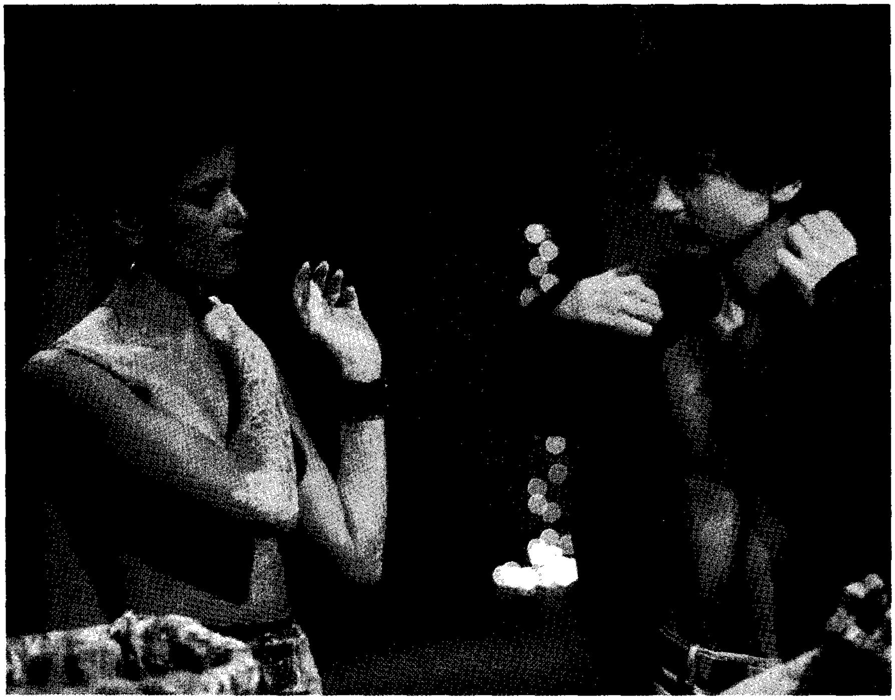
PANIC ON SPRING STREET

"... *After Hours* has some hilariously exact details about the single life, but its increasing craziness sends it off the tracks..."



BLIND DATE: *Linda Fiorentino and Griffin Dunne in Martin Scorsese's film.*

MARTIN SCORSESE'S FASCINATING NEW movie, **After Hours,** can be seen at the simplest level as a comedy about a terrible date. A rather ordinary young man, Paul Hackett (Griffin Dunne), who works as a word-processor operator and lives on the Upper East Side, meets a girl in a coffee shop, goes to visit her in her SoHo loft, and suffers one absurd, frightening, and humiliating experience after another. Finally, sometime near dawn, Paul, reduced to a trembling wreck, falls to his knees on Spring Street and begs God to please, *please* let him go home. Not even Ulysses, in his many years of storming Troy and voyaging back, undergoes as many calamities as Paul.

Paul's evening downtown becomes a forced initiation into the ridiculous, the perverse, and the bizarre; what starts as an unhappy rendezvous turns into a full-fledged New York nightmare in which every appearance changes into its opposite, every friend becomes an enemy, every event has its sinister echo. Scorsese, director of *Mean Streets, Taxi Driver,* and *Raging Bull,* is no stranger to paranoia: The heroes of those earlier films were enraged, ego-driven tough guys convinced that the world was closing in on them. But now paranoia has left the relm of pathology. Paul is just a conventional young bourgeois; for him, the world usually makes sense. Yet everything conspires against him, and the bottom falls out. For about an hour or so, *After Hours* is frighteningly funny and frighteningly close to us. But then Scorsese turns from satire to phantasmagoria: The movie becomes more and more frantic, and it's no longer funny. But it's still quite a night on the town.

After Hours was produced on a small ($3.5 million) budget by the team of Griffin Dunne, Amy Robinson, and Robert F. Colesberry. They took a chance on a screenplay by an unknown writer, Joseph Minion, who had completed a version of *After Hours* as an assignment at Columbia's film school. Minion, 27, has given us the usual sex dithers and social uncertainties from the point of view of a rather bored, lonely, and self-protecting young man. At dinner one night, as Paul sits by himself, a pretty and rather avid-looking girl, Marcy (Rosanna Arquette), comes on to him. He's reading *Tropic of Cancer*, and she seems interested. What could be a more auspicious beginning? She says something confusing but friendly about living downtown with a sculptress, and leaves her telephone number. A bit later, he calls. Minion has written—and Scorsese has directed—that call with an almost definitive understanding of the pauses, hesitations, and desperate improvisations a young man goes through when he thinks a woman may want him but isn't too sure of himself. Ebullient, Paul hangs up convinced that this time, at least, he's going to score.

From that point on, the details of the date seem to me hilarious and exact and harrowing: The demonic taxi driver, who appears to think that Seventh Avenue is the track of the Indy 500, roars into the Village, swooping past other cabs and pitching Paul from side to side like a sack of potatoes; the roommate (Linda Fiorentino), S&M glamorous in black bra, greets him at the door (Marcy has gone out) and unsettles him completely by seeming at once utterly available and completely bored. Marcy herself turns out to be witchy and flirtatious one minute and oddly hostile the next—an unsteady, baffling sylph, a neurotic certainly, and maybe a nut.

Slender, with dark hair and dark eyes, Griffin Dunne has thin lips, and a nose and chin just a little too sharp to be quite handsome. The small, ferrety features are extraordinarily alert—and I think it's the alertness that draws us to him initially. But only initially. By telling the story entirely from Paul's point of view, Scorsese puts us in the position of identifying with him, yet after a while, even though we like him, we also enjoy seeing him shaken up. As an actor, Griffin Dunne is too small a personality to command anyone's unqualified loyalty. We have an intimate and unstable relation with this voyager in the night, and part of the reason for our ambivalence, I suspect, is that Griffin Dunne's Paul resembles some of us all too closely—he doesn't extend himself much, he's not bold, he's not especially witty. An ordinary guy—maybe even a bit of a worm.

Having landed in Bohemia, Paul is as bewildered as Alice in Wonderland. (*After Hours* could be seen as a sardonic, even malign version of that other Alice-in-SoHo movie, *Desperately Seeking Susan.*) The sculptress urges him to work on the piece she's completing—a male figure built up by laying on wet strips of

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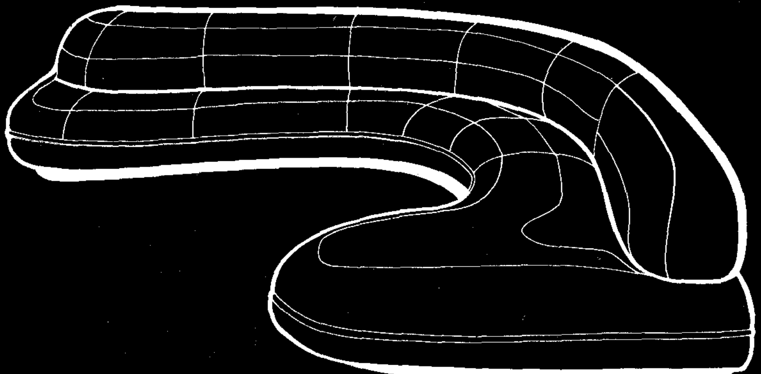

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newspaper—and, having a proper bourgeois respect for art, Paul is shocked by this new aesthetic whereby anyone can work on a piece of art or *become* a piece of art. There's something sexual about her invitation, only he can't figure out what it is. Maybe she's just mocking him. Anyway, his mind is elsewhere. Later, when he sits on the bed with Marcy, he's so sure he's going to get laid we can almost feel the warming of his blood. Rosanna Arquette, short, full-bodied, with a nose that tilts up and a rabbity, libidinous overbite, plays Marcy as vulnerable and confused, and Griffin Dunne's whole body strains toward her. Like most men in the same situation, Paul is eager to take advantage of the woman's confusion. But she gets stranger and stranger, and he can't hack it anymore. Prudence overcomes desire, and he flees.

In these early scenes, everything is very familiar but just a little crazier than life. A little crazier than conventional movies too. Paul's dilemma is very funny, but we know we're not in an old Tony Randall comedy about the trials of a priss. Scorsese forgoes his usual frenetic style, with its onslaughts of harsh street language and bouts of visual delirium, and works deliberately. As Paul tries to figure out what's going on, the pauses, the ambiguities hold us in suspension; the tone is comic, but there's something unsettled in the air, something ominous in the way Michael Ballhaus's camera glides around the characters. Outside, the streets of SoHo are dark, glistening, and empty.

A catastrophe has already taken place, but Paul doesn't know it, and he enters an all-night bar, where a new set of characters comes on—John Heard as the bartender and Teri Garr as an anxious, bored waitress in a sixties beehive. After learning of the calamity (I shall not reveal it), Paul takes refuge in the waitress's apartment; she is nice to him, but so hungry for sex and bizarrely, surreally banal that he flees again. The casting of *After Hours* is very shrewd—the inventiveness of the players keeps our spirits up, for among other things, *After Hours* is perhaps the most painful film ever made about the hell of being a single person in New York. Women (and there are still more), desperate for company, approach Paul seductively, but by the middle of the night, he's too tired for sex or anything else, and when he withdraws, or holds back, they turn on him like banshees. But the movie is not a simple projection of men's sexual fears. It says that single life is a minefield for everybody but that the women, having fewer chances, are closer to madness.

A couple of rip-off artists (Cheech and Chong) are systematically cleaning out local apartments, and people think Paul is doing it, so before long, the entire neighborhood, led by disappointed women, is chasing him down the empty, haunted streets. But by this time, *After Hours* has gone completely off the tracks. After Marcy drops out, the plot has no motor, and Scorsese can keep things going only by increasing the craziness of whatever happens to Paul. The movie loses its paranoid accuracy and becomes *Twilight Zone* picaresque, its single joke of disorientation repeated over and over. Rather than social reporting heightened into acrid satire, Scorsese gives us a Fellini carnival—his own version of the dreadful *City of Women*—and although Minion's screenplay tries to pull together the loose ends, the recurring motifs and repetitions feel like rhyming stanzas in a poem that has actually spun out of control. But see *After Hours* for its great early scenes, in which the city that we love turns its face toward us with a basilisk stare and a nasty grin.

Agnes of God APPEARS TO BE AN EPIC about Jane Fonda smoking a cigarette. I've never seen the noxious weed so centrally featured—not even in Claude Sautet's *Les Choses de la Vie*, a notorious *film fumeux* of the late sixties in which Michel Piccoli, between slow-motion cutaways to his death in a car crash, smoked cartons of Gauloises in earnest close-up. In *Agnes*, cigarettes are frantically lit, furiously puffed, viciously stubbed out, or desperately held, still burning, to the end of a virgin butt. The most famous health fanatic in the country is placing her dedication to her art on an altar. Fonda plays a taut modern woman, a divorcée (of course), bristling, indignant, highly jealous of her professional prerogatives. She's a court-appointed psychiatrist investigating the case of a teenage nun who has apparently murdered her own newborn baby, and smoking seems to be the key to her unhappiness.

John Pielmeier, adapting his hit play, indulges a bad case of Broadway dialectics. The Mother Superior of the convent (Anne Bancroft), a shrewd and worldly woman, wants to believe in saints and miracles; the divorced psychiatrist, who has lost her faith, wants to attack what she takes to be the medieval superstitions of the Catholic church. They fight for possession of the young nun (Meg Tilley), a shining-faced innocent who cannot remember the circumstances of the baby's conception. Meg Tilley is quite beautiful, and Norman Jewison's production (Sven Nykvist did the cinematography) is generally handsome, but I long ago lost my patience for such examples of fifties Broadway wall-slamming as a prolonged hypnotism sequence in which the girl shrieks and crawls on the floor until the awful truth is revealed. The movie is sensational and silly and unsatisfying. Fonda keeps puffing away until she gets to the heart of the mystery—and her own misery. Then she offers a cigarette to the Mother Superior, who smokes it. ▬

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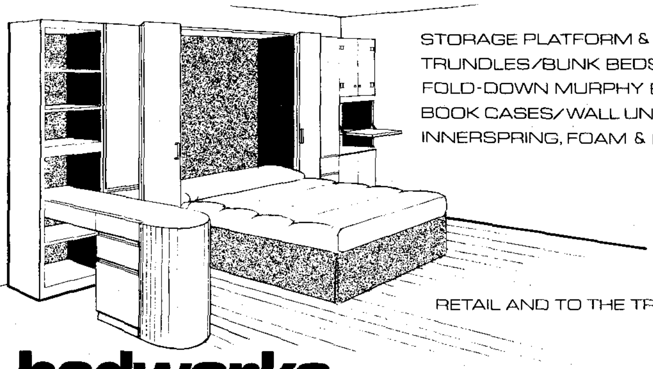

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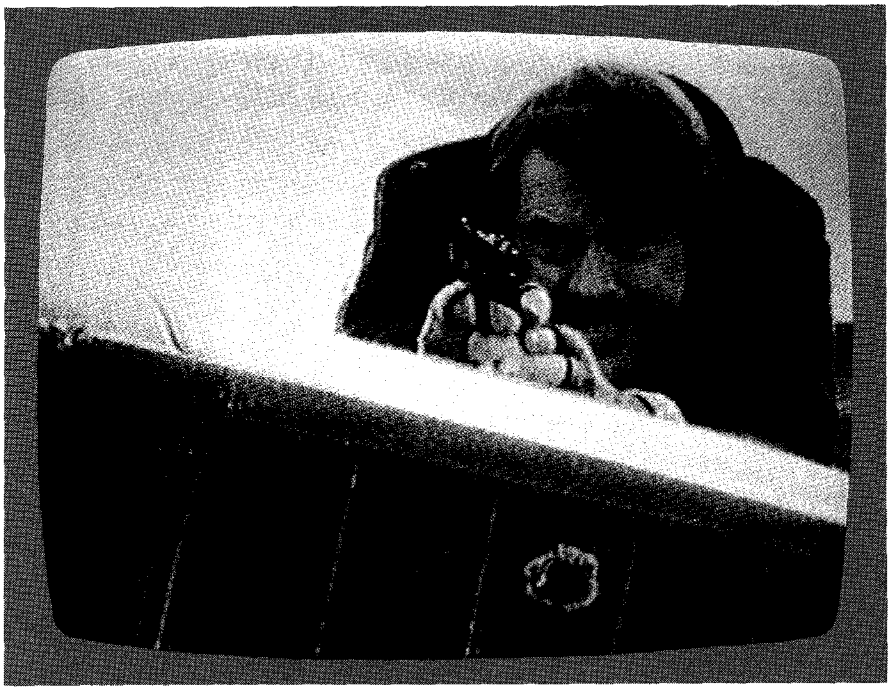
"...The Boston detective in *Spenser: For Hire* is a knight-errant with modernist doubt, an embodiment of macho fret..."



ROBERT URICH AS SPENSER: *"I never said I was smart, just tough and sexy."*

Spenser: For Hire (FRIDAYS; 10 P.M.; ABC) is a good idea in a terrible time slot. Based on Robert B. Parker's series of Boston detective novels, in which everybody cracks wise while being, between bullets, broodingly sensitive, it is likely to appeal to the very same people (like me) who are already watching the coke-addled geeks cavort on *Miami Vice*. This isn't counterprogramming; it's seppuku.

About Spenser, an ex-cop turned private eye, you should understand that he's full of ambivalence about his male role. He drinks beer, of course, but in his bachelor kitchen he dervishes like Julia Child. Once upon a time, in the boxing ring, he could have been a contender, but instead he read poetry—*real* poetry, like Wordsworth—which is why, he tells us, he spells his name like the author of *The Faerie Queene*. He private-eyes the usual women, for the usual reasons, but when he falls in love, she has to be a Jewish guidance counselor at a suburban high school, with a degree in psychology and a left-wing mind of her own.

Parker admits to having been influenced by Raymond Chandler; his character, Spenser, is very much like John D. MacDonald's Travis McGee, the last romantic, with biceps, a knight-errant with codes of honor, morality and etiquette, plus modernist doubt. There is something sickly-sweet about Spenser, a killer-saint, as he cuddles children and wastes the baddies. Not by accident, but shrewdly, ABC has incorporated into its opening credits a heraldic shield, a unicorn rampant.

The problem with the two-hour pilot of *Spenser: For Hire* is that it takes a while to get used to Robert Urich as this embodiment of macho fret. You will remember Urich from *S.W.A.T.* and *Vega$*. He is chunky enough, with the right seamed face—a map of disappointments—to be our Spenser, and he wears a cute knitted ski cap, and he knows no fear. But Wordsworth? Julia Child? He is, especially in his voice-overs for the first 45 minutes, implausible. One longs for the wounded eyes of Stacy Keach.

Then energy takes over. The *Spenser* pilot is derived from Parker's novel *Promised Land*—subsequent episodes will be dreamed up in the usual studios—and it is a nifty amalgam of runaway wives, radical bank robberies, mob real-estate scams, and guns for Ireland and Latin America. Urich grows up, or down, into his role, as if his face had decided finally to harmonize with the lines it must lip-read. As his part-time guidance counselor–lover, Susan Silverman (Barbara Stock) is too much the New Jersey princess, a kind of theme-park feminist, but she manages to suggest in a fidgety way her intellectual and libidinal confusions. And Hawk...

Hawk is black and also an ex-prize-fighter currently employed as "enforcer" and "leg breaker" for the mob, or anybody else who hires him. Like Spenser, he rides a white horse; they are the last of their breed; they understand each other by a narrowing of the nostrils. Avery Brooks, a Rutgers professor of theater, is a Marvin Hagler look-alike, as clean-skulled as a ballistic missile, who can do more with a glower or a grin than most frenetic Shakespeareans.

Spenser is all about guilt and forgiveness and "early evenings of raucous carnal excess." With Chuck Connors as the mob boss at a Boston Garden Celtics game with Larry Bird lay-ups, and Richard Jaeckel as Police Lieutenant Quirk, it deserves a chance to grow up—just like Urich ("I never said I was smart, just tough and sexy")—in spite of its sex-and-water images and its failure to cite its source for an Abraham Lincoln–Adlai Stevenson paraphrase and its Huck-Jim male bonding.

Our Family Honor (TUESDAYS; 10 P.M.; ABC) wants to be *The Godfather: Part 7½*, only not Italian, because they have passed a resolution in televisionland that organized crime in this country is pluralistic melting-potty. Thus, Eli Wallach is very mafioso, only his name is Danzig. He has a gripe with the Irish McKays, especially Patrick (Kenneth McMillan), who is about to advent to police commissioner in the Big Apple. These two guys grew up in the same tough neighborhood. They spawned, respectively, a couple of generations of thugs and cops. One of the McKays, in fact, is a blonde female granddaughter with Spenser-like ambivalences. And, just like *Romeo and Juliet*, she sleeps with a junior-executive banker who changed his name from Danzig.

There is some wonderful Irish family shouting in *Our Family Honor*, and a lot of smashed windshields on many, many cars and trucks, and the usual assortment

Photograph by Fortner.

of hit men, defense attorneys, dead prostitutes in the predictable garages, an obligatory adultery, and the mandated profundity: "It's *all* personal, Dad." Or: "Take your Mick face out of here, McKay." Not to mention police brutality—the promiscuous howitzer—and, incredibly, the worst sort of Italian music dragged in by the hand organ to intensify our emotions, even though organized crime is against our liberal principles.

Wallach, in the pilot, hasn't much to do. Wallach, in the series, had better shape up. He's got to carry a kind of crime-ridden *Falcon Crest.* He's got to scuttle across the floors of silent seas, with a mobster sneer. He looks tired, unlike Tom Mason, who has enough anger to ignite your local nuclear pile. Mason has been serious in *King of the Gypsies* and *Apocalypse Now;* he is asked to be the unappreciated younger son of a police commissioner who can't stand the fact that his older son defends, in court, misfits and perverts. Mason, in this scheme, is Oedipus wrecks—maybe his father's career.

Lime Street (SATURDAYS; 9 P.M.; ABC) IS in disarray since the death in a plane crash of Samantha Smith, the incandescent young woman who, as a schoolgirl, wrote a letter to Yuri Andropov about peace, and was invited to the Soviet Union to talk about disarmament and came back to the United States to achieve a feature part in this series, which she deserved, because she breaks the heart with her artlessness.

However, she died in that plane crash, and the program isn't sure what to do about it yet. *Lime Street* is a sort of Lloyd's of London in a serial box. Robert Wagner, having thickened while his voice seems more and more to aspire to a girlish register, impersonates an insurance investigator who must, regretfully, leave his Virginia farm for various grouse moors. There is a sick horse, a private plane, a redneck oil tycoon, references to Jonathan Swift, Randy Newman, and George Plimpton, as well as a "fur-lined pimpmobile" stretch limousine and your usual horny princess.

You may not see the pilot that I saw. It's still being edited. I hope they also edited the German accent of one of the villains, who has decided to talk gangster-Swiss. And Samantha was wonderful—gawky but sincere, life-loving, a saint with bangs—and so is Lew Ayres, and, of course, Patrick MacNee, as the company boss. The special thing about *Lime Street* is Wagner's relationship with the two young girls who are supposed to be his daughters: He is clumsy, preferring his private planes, but he is affecting, particularly in his scenes with Margaret Ann (Maia Brewton—one of the few child stars who doesn't make you choke on your popcorn).

I wonder, however, about Robert Wagner, one of ABC's favorite people. He moves—his face and his legs—in a continuum of Elmer's Glue All; his face is that of a vamped angel; the rest of him is merely nostalgic, as though the limbs were trying to remember what it was they were supposed to caricature. He talks slow, as though we were morons, and then, the fist in the face. Robert Wagner slows down every television program I've ever seen. He insists on our inspection of the tire tracks on his face and art.

In brief: ANTONY HAMILTON SHOWED UP as the replacement hunk in *Cover Up* after the original hunk killed himself with a pistol full of blanks. He is the menacing presence in **Mirrors** (September 16; 9 P.M.; NBC), in a tutu. He hulks and lurks, as a young midwestern ballet dancer (Marguerite Hickey) arrives in New York to be famous and discovers that she's going to earn her Chinese dinners on Broadway. *Mirrors* is part *Fame,* part *Chorus Line,* and part *Flashdance.* The whole is less than its parts, most of which are Marguerite Hickey, who will one day learn to act without her teeth hanging out as if to ingratiate by a bite, but who moves in beauty like a poem. ■

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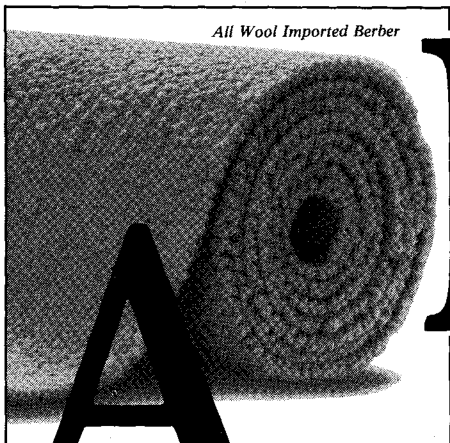

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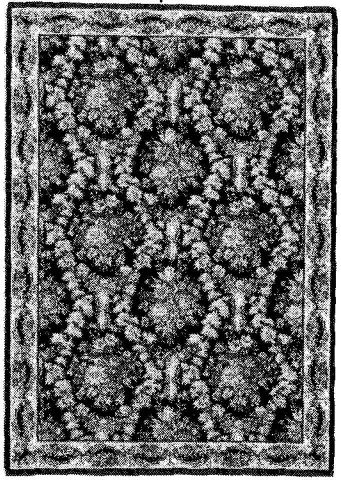

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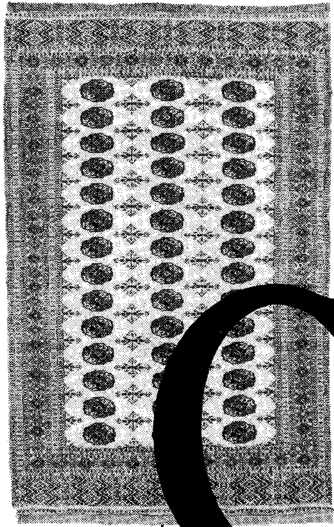

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NEW FACES

"...Ferri was overwrought, unconvincing, her Juliet a quivering heap of bits and pieces. Gil's Albrecht was technically thrilling..."

WHEN I FIRST SAW ALESSANDRA FERRI—among a dozen fastidiously correct teenagers about to graduate from the Royal Ballet School in London—I thought her distinguished for her pretty face. The head of the school (a former dance critic) evidently thought much more of her and subtly hinted at a brilliant future. His verdict prevailed. Now 21, Ferri is not only a principal with the Royal Ballet but the current muse of its chief choreographer, Kenneth MacMillan. This year, on provisional leave from the Royal, she has followed MacMillan to **American Ballet Theatre.** She made her debut with the company in its two-week Indian-summer season at the Metropolitan Opera House, in MacMillan's *Romeo and Juliet.* I hope I'm going to be won over in time, but at the moment I still can't see what people see in her.

ABT'S *ROMEO AND JULIET:* *Kevin McKenzie and Alessandra Ferri.*

Ferri is delicately built, a cameo type with what Edwin Denby once called "keepsake shoulders," pale, creamy skin, and elegantly arched feet. She has a fine stage face—heart-shaped, with large, wide-spaced eyes and a generous, mobile mouth. Although she's still pretty, she seems to have aged a decade since her classroom days. There's something hagridden about her; in strained moments, her face has the stricken, ravaged look of a Marcia Haydée, without Haydée's compensating passion and poignancy. Apart from an unusual flexibility, which she exaggerates to a fault, Ferri is not especially interesting in motion. She's rumored to be weak technically, but the role of Juliet is not a conclusive test; in it, one fails or triumphs largely through acting.

Act she does. Every individual fingernail seems to act. Each movement is detailed with a specific emotion, and yet all this adds up to is a quivering heap of bits and pieces. Her performance is grossly overwrought, and strangely unconvincing, as if every flicker of feeling had been thought through, contrived, and coached for effect, without being infused with any quality of soul. One can point to specific annoyances—the constantly gaping mouth, the hand flying up to it at the least hint of dramatic stress—but these are really minor flaws, which may already have been corrected. What one worries about in this almost violently febrile interpretation is the lack of an overarching view of the character and her circumstances, and the seeming absence of the greatness of heart that first inspired MacMillan when he created the part for the magnificent Lynn Seymour.

Some of ABT's foremost foreign stars—Natalia Makarova, Mikhail Baryshnikov—have made their company debuts in *Giselle,* but it is not the ballet I would have chosen to show off the particular talents of ABT's latest import, Jean-Charles Gil, a principal dancer with Roland Petit's troupe, the Ballet National de Marseille. The handful of sublime performances of that ballet I've been privileged to see hinged not only on superb dancers but also on a charismatic partnerhip: Fonteyn-Nureyev, for example; Kirkland or Makarova with Baryshnikov. When you look at the leading roles singly, you realize that a great Giselle can stand on her own, but a great Albrecht? The ballet offers little to show off the leading male dancer. Yes, he has a sizable acting assignment, but Giselle inevitably puts his efforts in the shade with her Mad Scene. And as for dancing, he must make his effect with one solo and a few fragments.

Before Gil made his ABT debut, filling in for the injured Baryshnikov, he had proved himself to the local audience as both dancer and actor on the Marseille company's visits to New York in recent seasons. He was memorable even in meretricious theatrical fantasies like Petit's *Notre Dame de Paris* and *Proust—Les Intermittences du Coeur.* As the tormented fiancé in *L'Arlesienne* (a gloss on *La Sylphide*), he displayed a dramatic truthfulness and intensity that gave the shoddy choreography something very close to radiance. While his acting can burn images into your brain, his technical facility is also remarkable. His virtuosity centers on elevation. Both his jumps in place and his traveling leaps are breathtakingly high, light, and airy, with a full-bodied muscularity behind them. When he launches himself into space, one senses both the vigorous energy of the impulse and the effortlessness of the flight.

All of these qualities serve him well as Albrecht. Overall, he makes clear the hero's journey from irresponsible youthful ardor to a mature love that surmounts even death, and this path is studded with marvelous details. Some are particularly telling: the moment in which, moving to draw a sword when confronting his rival, he inadvertently reveals he is an aristocrat beneath his peasant disguise; his reluctant awkwardness in joining the folk dancing of the villagers, succeeded by his growing lustiness in the movements just as Giselle's fragile heart is failing under the strain of the vigorous dance; the sev-

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eral passages in the ghostly second act where he reaches out to his heart's desire, only to find her just barely palpable. When it comes to sheer technical feats, he thrills the audience with entrechats that shoot upward like arrows launched from a precision machine, with air turns in which one leg is held gracefully but implacably at a sharp right angle to the other, and with jetés that seem to ride powerful, invisible waves.

Nevertheless, Gil is in some ways unsatisfactory as Albrecht, and the role is unsatisfactory for him. For one thing, he's all wrong physically. The part calls for an aristocratic type—long-limbed and nobly proportioned. Gil has the typical virtuoso's build—short and stocky-legged. He bears himself as elegantly as his body type permits, but you can see that classical line is something he strives for—it's not his birthright. Still more significant, his temperament is that of a contemporary hero, or, better yet, an anti-hero. It's that taut power ready to spring out like a switchblade, that impassively handsome face with its stormy eyes. All the time he was doing his very creditable job as Albrecht, I kept seeing Gil in twentieth-century roles—oddly enough, most of them by Balanchine, and most of them danced by Edward Villella, another demon of energy with a tempestuous gaze: the male lead in *Rubies*, for one; Oberon in *A Midsummer Night's Dream*; the Prodigal Son. I'm delighted to think we may be seeing more of Gil in America, but I can't help thinking he may have applied to the wrong company.

Several entries in the mixed-repertory program I saw this season aroused the typically ambivalent response many aficionados have to ABT nowadays. In the "Kingdom of the Shades" scene from Petipa's *La Bayadère*, Martine van Hamel displayed her glorious ability to turn herself into a piece of living, breathing sculpture, ignoring as best she could the fact that Patrick Bissell made her a loutish cavalier. The corps, dancing efficiently enough, seemed not to have been told the story of the ballet and to lag doggedly a quarter beat behind every note. The latter was true, too, of their performance in Balanchine's *Theme and Variations*, where the grand finale, which should be scintillating, looked like a muddle of sluggish arms and legs charged with duties more numerous and disparate than they could reasonably be expected to perform. Then, to my astonishment and pleasure, Susan Jaffe, whom I'd thought of as a hard, foursquare technician prematurely elevated to ballerina privileges, turned in a beautifully modulated performance in the *Sylvia* pas de deux. Like all her work, it lacked spontaneity (this is an ABT disease), but it had charm, as well as light and shade, making the technical dazzle seen ingratiating, not simply a freak of nature.

SALES & BARGAINS

BY LEONORE FLEISCHER

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multi-strand choker of rose quartz, rhodonite, and green-aventurine beads with rhodonite pendant, wholesale $150, here $125; 3-in. copper cuff bracelet with black onyx, wholesale $55, here $40; gunmetal-and-brass cuff bracelet with opaline, wholesale $43, here $32. Also, earrings, mostly clip-on, with some for pierced ears. Cash only; all sales final. *Tulla Booth, Inc., 66 West 38th St., Room 302 (921-2744); Wed.–Fri. 11 a.m.–6 p.m.; 9/18–20.*

SALON CHIC

THE GREAT BARGAINS HERE FOR MEN and women include: facial, shampoo, haircut, and blow-dry, was $41, now $18; permanent, shampoo, haircut, and blow-dry, was $50, now $25; full-leg-and-bikini wax, was $50, now $25; nail extensions with manicure, was $55, now $38; pedicure, was $25, now $18. By appointment only. Checks accepted; no credit cards. *Salon Omni, the Omni, Country Road 39A, Southampton, L.I. (516-283-7472); Tues.–Sat. 9 a.m.–8 p.m.; through 10/15.*

LINGERIE

ROBERTA IS CLOSING ITS WEST SIDE SHOP and is offering 50–60 percent reductions on elegant famous-designer lingerie and sleepwear for women (sizes 4/6–14/16) and a small selection for men (sizes 38–42 and one-size-fits-all). For example, for women: lace-trimmed slip nightgowns, were $90, now $45; silk camisoles, were $45, now $22; matching half-slips, were $48, now $22; Fernando Sanchez cotton-batiste nightgown, was $150, now $70; Mary McFadden polyester robe, was $115, now $55; Sami silk jumpsuit, was $120, now $60; matching buttoned jacket, was $110, now $45; cashmere robe, was $545, now $220. For men: Fernando Sanchez cotton mandarin-collared pajamas, were $115, now $55; matching robes, were $116, now $55. Also, slippers, leotards, bras, panty hose, socks, lingerie bags, and more, now 30–60 percent off. Checks accepted; no credit cards; all sales final. *Roberta, 410 Columbus Ave., near 80th St. (362-7750); Mon.–Fri. 11 a.m.–7 p.m., Sat. till 6 p.m., and Sun. noon–6 p.m.; through 9/30.*

AMERICAN COUNTRY

THESE SPECIALISTS IN AMERICAN COUNTRY–style accessories manufacture beautiful woven rugs in traditional colors. They are now reducing prices on odd-size (2-by-3-ft. to 8-by-9-ft.) cut-and-fringed rug remnants, were $10 a sq. ft., now $5–$6. A.E., M.C., V., checks accepted; all sales final. *Thos. K. Woodard, 835 Madison Ave., near 69th St., second floor (988-2906); Mon.–Sat. 11 a.m.–6 p.m.; while stock lasts.*

FRENCH COUNTRY

PIERRE DEUX'S SALE FEATURES CHARMING French fabrics and fashions as well as furniture. Included are: 50-in.-wide discontinued cotton fabrics, were $24 a yd., now $6; 50-in.-wide uncut borders, were $36 a yd., now $5; 35-in.-wide current-stock cotton fabrics, were $18 a yd., now $4; remnants (under a yd.), now 75 percent off; cotton quilting swatches, now 50 cents a bundle. Women's clothes (sizes 6–14) include: cotton-toile dresses, were $250, now $95; cotton plaid blazers, were $250, now $95; cotton plaid shirts, were $140, now $50. Selected furniture floor samples and reproductions of antiques, sold as is, include: three buffets, one in cherrywood and two painted, were $2,500 each, now $1,250; three Louis XV–style armoires, were $5,750 each, now $2,750; two painted and upholstered Voltaire chairs, were $1,200 each, now $500; two yellow painted dining-room chairs, were $300 each, now $150; large hand-painted buffet, was $5,000, now $2,500; black painted Louis XV–style desk, was $2,500, now $950. Also, a large

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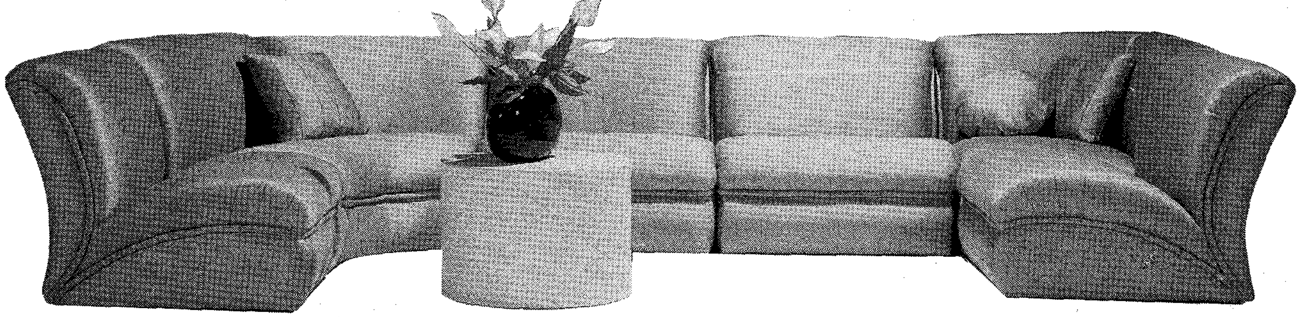

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selection of pillows, tablecloths and napkins, and cosmetic and coin purses, now 75 percent off. Delivery arranged at additional cost. A.E., M.C., V., checks accepted; all sales final. *Pierre Deux, 870 Madison Ave., at 71st St. (570-9343); Mon.–Sat. 10 a.m.–6 p.m.; through 9/21.*

HOME DECORATING

THIS FACTORY OUTLET OPENS ITS DOORS to the public and offers low prices on in-stock and custom-made items. In-stock fabrics are by such mills as Robert Allen, Cyrus Clark, Covington, Schumacher, Waverly, John Wolf, and Jay Yang. Included are: in-stock outline-quilted bedspreads, here $69–$89 (twin), $79–$109 (full), $89–$129 (queen), and $99–$149 (king); custom-quilting with in-stock fabric, $50 additional; in-stock loom-quilted bedspreads, here $29–$49 (twin), $39–$59 (full), $39–$69 (queen), and $49–$79 (king); custom-made unlined draperies with in-stock fabrics (fabric $3.99–$6.99 a yd.), here $44–$62 a single-width pair. Also available, in-stock dust ruffles, fabric shower curtains, and a large selection of throw pillows and tablecloth rounds and squares. The company will custom-make balloon and Roman shades, swags and jabots, fabric wall hangings, as well as many other home accessories. Professional measurement available for an additional $35 within a 25-mile radius; installation may be arranged. It will also make up bedspreads, draperies, and other items to order in any fabric you bring. Checks accepted for in-stock merchandise and as deposits on custom orders (cash or certified check for payment upon completion of work); no credit cards; all sales final. *Bedspreads and Draperies Direct Factory Outlet, 266-A Grand Ave., Englewood, N.J. (201-568-5899 or 212-993-5668); Thurs.–Sat. and holiday Mondays 10 a.m.–5 p.m. Call for directions.*

FURNITURE OUTLET

CONTEMPORARY FURNITURE FROM WELL-known manufacturers is always discounted here 30 percent off manufacturers' suggested list prices. Now the company is reducing prices further. For example: French black-and-cream lacquer beds, were $1,490, now $985; matching nightstands, were $577, now $385; glass-and-metal desks and tables, were $470 and $650, respectively, now $284 and $390; three-piece rounded-door Formica wall units, were $2,199, now $1,388; two-piece sectional sofas, were $2,526, now $1,767; and much more. Delivery arranged at additional cost. A.E., M.C., V., checks accepted; all sales final. *Outlet for Design Furniture, 500 Nordhoff Pl., Englewood, N.J. (201-567-0855); Wed.–Sat. 10 a.m.–6 p.m. Call for directions. Sale through 10/26.* ■

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re-mark-a-ble (rē-mahr'-kăbŭl) *adj:* extraordinary, distinguished, uncommon, prominent, worthy of notice

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SEPTEMBER 18

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Ave. of the Americas. 431-1590. #1—Thru Sept. 24: *Bastille.* #2—Thru Sept. 19: *Eureka.* Opening Sept. 20: *A Matter of Struggle.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—Janus Film Festival. Sept. 18: *Kanal; Ashes and Diamonds.* Sept. 19: *Knife in the Water; Diabolique.* Sept. 20–21: *Beauty and the Beast; Orpheus.* Sept. 22–28: James Dean 30th Anniversary Memorial Tribute. Sept. 22–24: *Rebel Without a Cause; East of Eden.* #2—*Kerouac: The Movie.*

5. WAVERLY—Ave. of the Americas at W. 3rd St. 929-8037. #1—*Teen Wolf.* #2—*Volunteers.*

6. 8TH STREET PLAYHOUSE—8th St. W. of Fifth Ave. 674-6515. Thru Sept. 19: *Sudden Death.* Opening Sept. 20: *Morons From Outer Space.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Sept. 18: *Sunny; Folies-Bergère.* Sept. 19: *My Favorite Wife; Unfaithfully Yours* (1948). Sept. 20–21: *The Trial; The Third Man.* Sept. 22: *Le Jour se lève; Bizarre, Bizarre.* Sept. 23: *General Della Rovere; Open City.* Sept. 24: *Blonde Crazy; Lady Killer.*

9. ST. MARKS CINEMA—Second Ave. at St. Mark's Pl. 533-9292. Thru Sept. 19: *Mad Max Beyond Thunderdome; Starman.*

11. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Sept. 18–19: *Touch of Evil; The Lady From Shanghai.* Sept. 20–21: *The King of Comedy; Stardust Memories.* Sept. 22: *The Thief of Bagdad* (1940); *The Four Feathers* (1939). Sept. 23–24: *The Bank Dick; My Little Chickadee; Never Give a Sucker an Even Break.*

12. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*When Nature Calls.* #2—*Prizzi's Honor.*

13. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*Wetherby.* #2—Thru Sept. 19: *The Coca-Cola Kid.* Beg. Sept. 20: *Insignificance.* #3—*The Shooting Party.* #4—Thru Sept. 19: *Les Compères.* Beg. Sept. 20: *Goyokin.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. 989-0060. #1—*The Emerald Forest.* #2—*Cocoon.* #3—*Silverado.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Key Exchange.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Silverado.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. Thru Sept. 18: *Pee-wee's Big Adventure.* Opening Sept. 19: *Plenty.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Volunteers.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—Thru Sept. 19: *Year of the Dragon.* Opening Sept. 20: *Creator.* #2—*Back to the Future.* #3—*Compromising Positions.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Pee-wee's Big Adventure.* #2—*Godzilla 1985.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Year of the Dragon.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Back to the Future.* #2—Thru Sept. 19: *Teen Wolf.* Opening Sept. 20: *Creator.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*National Lampoon's European Vacation.* #2—*Gremlins.* #3—*Rambo: First Blood Part II.* #4—*When Nature Calls.* #5—*Cocoon.* #6—*Weird Science.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Fright Night.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *The Return of the Living Dead.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Silverado.* **EMBASSY 3**—*The Emerald Forest.* **EMBASSY 4**—*Volunteers.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*The Protector.* #2—Thru Sept. 19: *Creepers.* Beg. Sept. 20: *Streetwalkin'.*

38. HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St. 246-0717. #1—Sept. 17–18: *Butterfield 8; Who's Afraid of Virginia Woolf?* Sept. 19–21: *Mask; The Elephant Man.* Sept. 22–23: *Death in Venice; The Damned.* #2—Sept. 18–19: *Desperately Seeking Susan; Flashdance.* Sept. 20–21: *This Is Spinal Tap; Purple Rain.* Sept. 22: *How the West Was Won.* Sept. 23–24: *Uncommon Valor; Missing in Action.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. Sept. 18–22: *Ruthless Romance.*

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*American Ninja.* #2—*Sudden Death.*

41. GUILD 50TH STREET—50th St. bet. Fifth Ave. and Ave. of the Americas. 757-2406. *Agnes of God.*

43. ZIEGFELD—54th St. W. of Ave. of the Americas. 765-7600. *Ghostbusters.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Key Exchange.*

45. CARNEGIE HALL CINEMA—Seventh Ave. nr. 56th St. 757-2131. Rediscovering World Cinema. Sept. 18: *Loves of a Blonde; Closely Watched Trains.* Sept. 19: *Kwaidan.* Sept. 20–21: *Walkabout; Gallipoli.* Sept. 22: *Once Upon a Time in the West.* Sept. 23: *The 400 Blows; Small Change.* Sept. 24: *Il Grido; Three Brothers.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *After Hours.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *War and Love.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Ave. of the Americas. 581-7360. *Breaker Morant; My Brilliant Career.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Cocoon.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. Thru Sept. 19: *Insignificance.* Opening Sept. 20: *Joshua Then and Now.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *Dance With a Stranger.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. Thru Sept. 19: *The Emerald Forest.* Beg. Sept. 20: *Kiss of the Spider Woman.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*When Nature Calls.* #2—*Pee-wee's Big Adventure.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Agnes of God.* **CORONET**—*L'Addition.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Prizzi's Honor.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. Thru Sept. 19: *Kiss of the Spider Woman.* Opening Sept. 20: *Mishima: A Life in Four Chapters.* **CINEMA II**—753-0774. *James Joyce's Women.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Volunteers.* #2—832-2720. *Sudden Death.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. Thru Sept. 18: *American Flyers.* Opening Sept. 19: *Plenty.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Back to the Future.* #2—Thru Sept. 19: *Teen Wolf.* Opening Sept. 20: *Creator.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Compromising Positions.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Volunteers.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru Sept. 19: *St. Elmo's Fire.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Godzilla 1985.* #2—*Year of the Dragon.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Sudden Death.* #2—*When Nature Calls.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Compromising Positions.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—Thru Sept. 19: *Détective.* Beg. Sept. 20: *Kiss of the Spider Woman.* #2—*Dim Sum: A Little Bit of Heart.* #3—Thru Sept. 19: *Wetherby.* Beg. Sept. 20: *Détective.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Crossover Dreams.* #2—Thru Sept. 19: *Prizzi's Honor.* Opening Sept. 20: *Sheer Madness.*

83. REGENCY—B'way nr. 67th St. 724-3700. The Best of Bogey. Sept. 17–18: *Sahara* (1943); *Passage to Marseilles.* Sept. 19–21: *The Barefoot Contessa; Beat the Devil.* Sept. 22–23: *The Big Sleep* (1946); *Casablanca.* Sept. 24–25: *The Petrified Forest; Dead End.*

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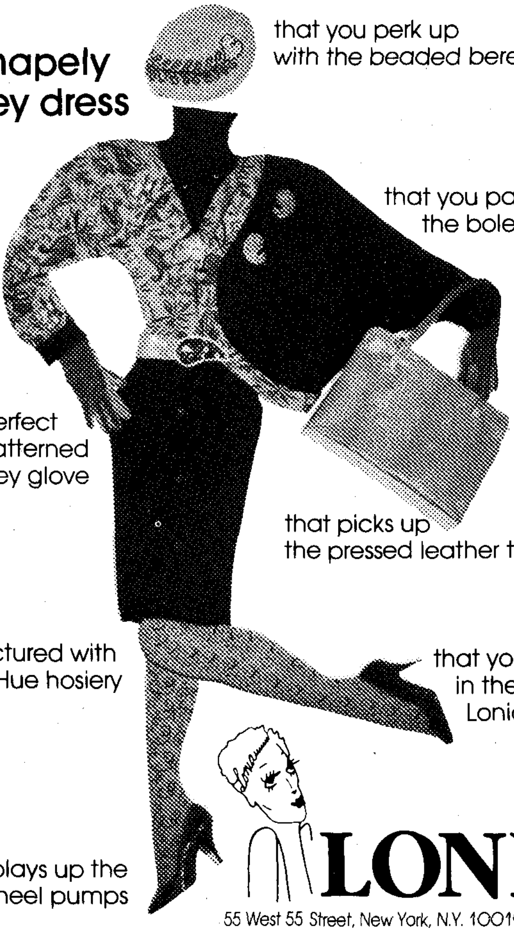

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that you pair with the bolero
that you pull together with the jewelled paisley belt and pin
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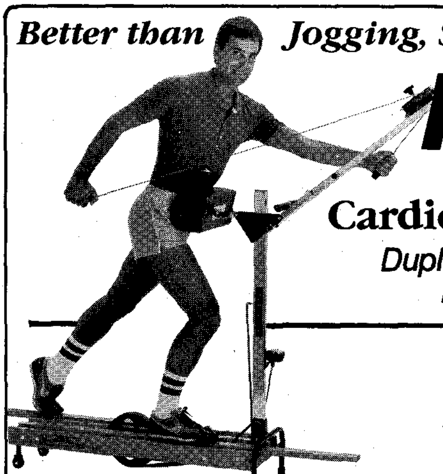

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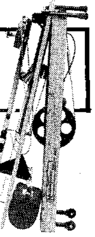

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84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*La Chèvre.* #2—*My Other Husband.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—Thru Sept. 19: *Key Exchange.* Opening Sept. 20: *Creator.* #2—*Back to the Future.* #3—*Compromising Positions.* #4—Thru Sept. 18: *Teen Wolf.* Opening Sept. 19: *Plenty.* #5—*Year of the Dragon.* #6—*Pee-wee's Big Adventure.*

86. THALIA—95th St. W. of B'way. 222-3370. Sept. 18: *Tim; Winter of Our Dreams.* Sept. 19: *Viridiana; El (This Strange Passion).* Sept. 20–21: *Being There; Reuben, Reuben.* Sept. 22: *The Passion of Anna; Shame.* Sept. 23: *Niagara; River of No Return.* Sept. 24: *Ernesto; Drifting.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Tent.: *Amadeus.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru Sept. 19: *Year of the Dragon.* Beg. Sept. 20: *Mad Max Beyond Thunderdome.* #2—Thru Sept. 19: *Sudden Death.* Beg. Sept. 20: *Streetwalkin'.* #3—Thru Sept. 19: *American Ninja.* Beg. Sept. 20: *Silverado.* #4—Thru Sept. 19: *When Nature Calls.* Beg. Sept. 20: *Creature.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Sept. 19: *American Ninja.* Beg. Sept. 20: *Streetwalkin'.* #2—*Sudden Death.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4; series tickets available. Festival of India: Films by Shyam Benegal. Sept. 20 at 8: *The Role* (India, 1977).

BARBARA BARONDESS THEATRE LAB BENEFIT—Library and Museum of the Performing Arts, Lincoln Center, Amsterdam Ave. nr. 65th St. Tickets, $50–$250 and up, may be reserved by calling 744-1287. Sept. 19 at 7: *Great Guy* (1936) by John G. Blystone, with James Cagney, and *Easy Money* (1936). Different programs scheduled on Sept. 26 and Oct. 3.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. Sept. 18 at 7:30: *The Illustrated Man* (1969) by Jack Smight, with Rod Steiger.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Lower East Side on Film. Sept. 24 at 8: *But No One* (1982) by Su Friedrich, *Ludlow Street Newsreel Pt. 2* (1985) by Jeff Preiss, *Lovers of Eternity* (1963) by George Kuchar, and *Naked City* (1948) by Jules Dassin.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members $3.50. Sept. 21 at 8: *The Return of the Soldier* (Great Britain, 1982) by Alan Bridges, with Alan Bates, Julie Christie, and Ann-Margret.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Mishima Movies: Films starring novelist Yukio Mishima or based on his work. Sept. 20 at 7:30: *Afraid to Die* (Japan, 1960) by Yasuzo Masumura.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting. Sept. 22 at 12:30, 1:30 & 2:30: "The Living Past" and "Search for the Past" from *Directions* (1963).

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm.: Wed.–Sat., 12 noon–5, Tue., 12 noon–8. Thru Sept. 26: Highlights From the Collection. Thru Nov. 2: Television's Silents: Silent Films Newly Restored and Orchestrated for Television (seminars, Sept. 17–21: adm. $5; members $4). Adm. $4; students, children, and senior citizens $3: Thru Sept. 26, Tue.–Sat., 12 noon–8: Discovery: Rare *Honeymooners.*

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Music Video: The Industry and Its Fringes. Films: **Titus Theater 1:** Sept. 19: 1974–1984: An International Survey: 2:30: *One Flew Over the Cuckoo's Nest* (1976) by Milos Forman, with Jack Nicholson and Louise Fletcher; at 6: *Female Trouble* (1975) by John Waters, with Divine.

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SHERMAN AVE
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Bardonia ROUTE 304
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Massapequa SUNRISE MALL
Little Neck LITTLE NECK PKWY
Maspeth 66 ST
Middle Village 74 ST
Ridgewood MADISON ST
Rockaway 116 ST
Sunnyside 46 ST
Woodside 59 ST
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Larchmont PALMER AVE
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Yonkers HILDRETH PL
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Great Neck PARK PLACE
Massapequa SUNRISE HIGHWAY

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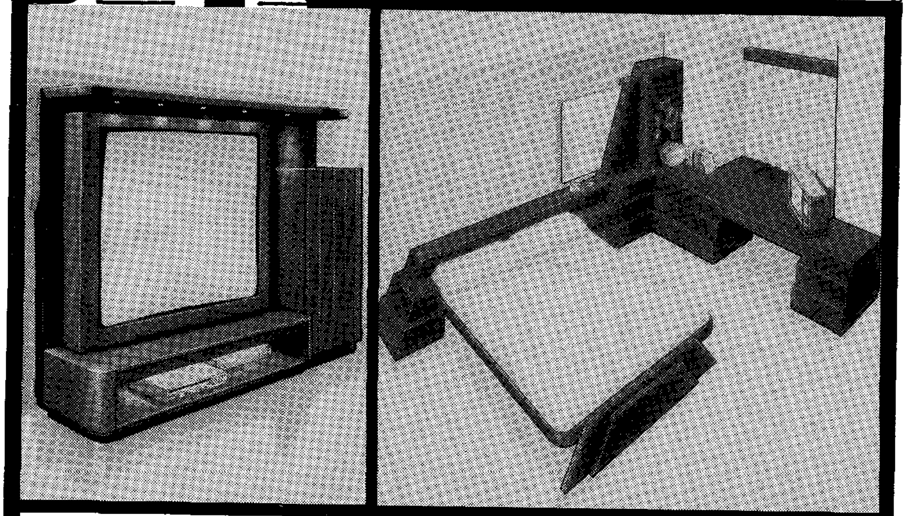

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DEBUTS IN OCTOBER

NEW YORK MAGAZINE

From: Pictorial History of American Labor by William Cahn.

Sept. 20–22: British Film: The Literary Tradition. Sept. 20 at 2:30: *The Importance of Being Earnest* (Great Britain, 1952) by Anthony Asquith, with Michael Redgrave and Edith Evans; at 6: *Richard III* (Great Britain, 1955) by and with Laurence Olivier. Sept. 21 at 12:30: Warner Bros. Cartoons Golden Jubilee: The Early Days; at 2: (See Sept. 20 at 6); at 5: *Hobson's Choice* (Great Britain, 1954) by David Lean, with Charles Laughton. Sept. 22 at 12:30: (See Sept. 21 at 12:30); at 2: (See Sept. 21 at 5); at 5: (See Sept. 20 at 2:30). Sept. 23 at 12:30: British Advertising Broadcast Awards, 1985; at 6: Mikio Naruse: A Master of the Japanese Cinema: *The Other Woman/As a Wife, as a Woman* (Japan, 1961). Sept. 24 at 12:30: (See Sept. 23 at 12:30); at 6: Mikio Naruse: *Her Lonely Lane/A Wandering Life* (Japan, 1962). **Titus Theater 2:** Sept. 19 at 3 & 6:30: *How Yukong Moved the Mountains* (China, 1972–75) by Joris Ivens and Marceline Loridan: "Behind the Scenes at the Peking Circus," and "The Drugstore." Sept. 20: 1974–1984: An International Survey: at 3: *Without Anesthesia* (Poland, 1979) by Andrzej Wajda; 6:30: *Le Crabe Tambour* (France, 1977) by Pierre Schoendoerffer. Sept. 21–24: Twenty-five Years of Independent Narratives: 1949–1973. Sept. 21 at 2:30: (See Theater 1, Sept. 19 at 2:30); 5:30: *Casual Relations* (1973) by Mark Rappaport. Sept. 22 at 2:30: *Heavy Traffic* (1973) by Ralph Bakshi; 5:30: *The Honeymoon Killers* (1970) by Leonard Kastle. Sept. 23 at 3: *Daybreak Express* (1953), and *Monterey Pop* (1968), with Jimi Hendrix and Janis Joplin, both by D. A. Pennebaker; 6:30: (See Sept. 22 at 2:30). Sept. 24 at 3: (See Sept. 21 at 5:30); 6:30: (See Sept. 22 at 5:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Sept. 18 at 8 (special $2 adm. for members): *The Great Chess Movie* (Canada, 1982) by Gilles Carle and Camille Coudari, with Anatoly Karpov, Viktor Korchnoi, and Bobby Fischer, and *The Masters of Disaster* (1985) by Sonya Friedman. Sept. 19 at 7:30 & 9:30, Sept. 20–21 at 8 & 10:15, Sept. 22–25 at 7:30 & 9:30: *The Shooting Party* (Great Britain, 1985) by Alan Bridges, with James Mason. Sept. 22 at 1 (advance tickets available; call for information): All-day festival of films, concerts, and theater to benefit hunger in Africa.

NEW YORK CITY LABOR FILM CLUB—NYU Loeb Student Center, 5th floor, La Guardia Pl. at W. 4th St. 533-6515. Adm. $4. Sept. 20 at 7: *Unions Today: New Tactics to Tackle Tough Times,* and panel discussion.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Sept. 21 at 1:30: *Star Wars* (1977) by George Lucas.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Gender Benders: Androgyny in the Movies. Sept. 23 at 5:30: *Victor/Victoria* (1982) by Blake Edwards, with Julie Andrews and James Garner. Sept. 24 at 12 noon: *Queen Christina* (1933) by Rouben Mamoulian, with Greta Garbo; 2:30: *Sylvia Scarlett* (1935) by George Cukor, with Katharine Hepburn and Cary Grant; 5:30: *Yentl* (1983) by and with Barbra Streisand.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. Eye on Reality: The Documentary Film. Sept. 20 at 7: Films by Anne Belle; filmmaker present.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. 20th-Century Design on Film. Sept. 21 at 2: *Frank Lloyd Wright's Falling Water* (1978) by Ann Zane Shanks, and *The Wrong Stuff: American Architecture* (1982) by Tom Bettag.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. The Artist Celebrates New York—In Film. Sept. 20 at 8, Sept. 22 at 1:30: *The Naked City* (1948) by Jules Dassin, and *Organism* (1975) by Hilary Harris.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Sudden Death.* #2—*American Ninja.*#3—*Godzilla 1985.* #4—*Fright Night.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru Sept. 19: *American Ninja.* Beg. Sept. 20: *Creature.*

102. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*The Return of the Living Dead.* #2—*Sudden Death.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Compromising Positions.* #2—*Volunteers.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Back to the Future.* #2—*Pee-wee's Big Adventure.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. *Sudden Death.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Sept. 19: *Cocoon.* Beg. Sept. 20: *Rambo: First Blood Part II.* #2—*Compromising Positions.* #3—*Sudden Death.* #4—Thru Sept. 19: *Prizzi's Honor.* Beg. Sept. 20: *Creature.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*The Protector.* #2—*Teen Wolf.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*American Ninja.* #2—*Year of the Dragon.* #3—*Pee-wee's Big Adventure.* #4—*Godzilla 1985.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—Thru Sept. 19: *The Protector.* Beg. Sept. 20: *Streetwalkin'.* #2—*Creepers; Warrior of the Lost World.* #3—*Godfather of Hong Kong; Silver Hermit of the Shaolin Temple.* #4—*Fright Night.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Sudden Death.* #2—*Pee-wee's Big Adventure.* #3—Thru Sept. 19: *The Return of the Living Dead.* Beg. Sept. 20: *Rambo: First Blood Part II.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*American Ninja.* #2—*Year of the Dragon.* #3—*Pee-wee's Big Adventure.* #4—*Godzilla 1985.* #5—*The Return of the Living Dead.* #6—*Creepers.* #7—Thru Sept. 19: *Gremlins.* Beg. Sept. 20: *Creator.* #8—*Compromising Positions.* #9—*Back to the Future.* #10—*Teen Wolf.* #11—*Sudden Death.* #12—*War and Love.*

BROOKLYN

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—Thru Sept. 19: *Teen Wolf; Volunteers.* Beg. Sept. 20: *Creature.* #2—Thru Sept. 19: *American Ninja.* Beg. Sept. 20: *Streetwalkin'.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Compromising Positions.* #2—*Sudden Death.* #3—*Back to the Future.* #4—*When Nature Calls.* #5—Thru Sept. 19: *Pee-wee's Big Adventure.* Beg. Sept. 20: *Creator.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Sept. 19: *War and Love.* Beg. Sept. 20 (tent.): *Creature.* #2—Thru Sept. 19: *American Ninja.* Beg. Sept. 20: *Streetwalkin'.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Compromising Positions.* #2—*Year of the Dragon.* #3—*Back to the Future.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Pee-wee's Big Adventure.* #2—*Sudden Death.* #3—*Volunteers.* #4—Thru Sept. 19: *Prizzi's Honor.* Beg. Sept. 20: *Creature.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Sudden Death.* #2—*Compromising Positions.* #3—*Back to the Future.* #4—Thru Sept. 19: *Teen Wolf; Volunteers.* Beg. Sept. 20: *Streetwalkin'.* #5—Thru Sept. 19: *Year of the Dragon.* Beg. Sept. 20: *Creator.* #6—Thru Sept. 19: *American Ninja.* Beg. Sept. 20: *Creature.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*The Gods Must Be Crazy.* #2—*Compromising Positions.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Prizzi's Honor.* #2—*Sudden Death.* #3—*American Ninja.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*War and Love.* #2—Thru Sept. 19 (tent.): *Cocoon.* Beg. Sept. 20: *Kiss of the Spider Woman.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Sudden Death.* #2—*Godzilla 1985; Creepers.* #3—*American Ninja.* #4—Thru Sept. 19: *The Protector; Warrior of the Lost World.* Beg. Sept. 20: *Streetwalkin'.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Compromising Positions.* #2—*Back to the Future.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Volunteers.* #2—*Key Exchange.* #3—*Pee-wee's Big Adventure; Year of the Dragon.* #4—*American Ninja.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Sept. 19:

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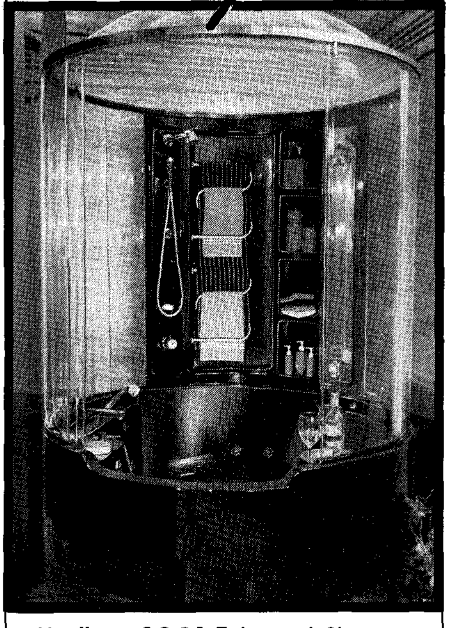

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Teen Wolf. Beg. Sept. 20: *Silverado.* #2—Thru Sept. 19: *Year of the Dragon.* Beg. Sept. 20: *Mad Max Beyond Thunderdome.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Sept. 19: *Prizzi's Honor.* Beg. Sept. 20: *Mad Max Beyond Thunderdome.* #2—Beg. Sept. 20: *Silverado.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Wetherby.* #2—*Sudden Death.* #3—*Teen Wolf.* #4—Thru Sept. 19: *War and Love.* Beg. Sept. 20: *Streetwalkin'.* #5—Thru Sept. 19: *Cocoon.* Beg. Sept. 20: *Kiss of the Spider Woman.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Compromising Positions.* #2—Thru Sept. 19: *Year of the Dragon.* Beg. Sept. 20: *Creator.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Sept. 19: *Teen Wolf.* #2—*American Ninja.* #3—Thru Sept. 19: *Back to the Future.* Beg. Sept. 20: *Rambo: First Blood Part II.* #4—*Sudden Death.* #5—Thru Sept. 19: *Ghostbusters.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Sept. 19: *Sudden Death; Alley Cat.* Beg. Sept. 20: *Streetwalkin'.* #2—Thru Sept. 19: *Year of the Dragon; Cat's Eye.* Beg. Sept. 20: *Creature.*

QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Back to the Future.* #2—Thru Sept. 19: *American Ninja.* Beg. Sept. 20: *Creator.* #3—*Sudden Death.* #4—Program unavailable.

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Pee-wee's Big Adventure.* #2—*Year of the Dragon.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Back to the Future.* #2—*Volunteers.* #3—Thru Sept. 19: *Cocoon.* Beg. Sept. 20: *Kiss of the Spider Woman.* #4—*War and Love.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Sept. 19: *Pale Rider; Sphinx.* Beg. Sept. 20: *The Last Dragon; Flashpoint.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Back to the Future.* #2—*Cocoon.* #3—*Key Exchange.* #4—*The Gods Must Be Crazy.* #5—*Teen Wolf.* #6—*Gremlins.* #7—*Prizzi's Honor; Sesame Street Presents: Follow That Bird.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Year of the Dragon.* #2—*Back to the Future.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Back to the Future.* #2—*Year of the Dragon.* #3—*Teen Wolf.* #4—*Godzilla 1985.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Sept. 19: *Year of the Dragon; Warrior of the Lost World.* Beg. Sept. 20: *Streetwalkin'.* #2—Thru Sept. 19: *Gremlins; Volunteers.* Beg. Sept. 20: *Creator.* #3—*Back to the Future.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Pee-wee's Big Adventure; The Protector.* #2—*Godzilla 1985.* #3—*Compromising Positions.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Teen Wolf.* #2—Thru Sept. 19: *American Ninja.* Beg. Sept. 20: *Creature.* #3—*Sudden Death.* #4—Thru Sept. 19: *The Goonies.* Beg. Sept. 20: *Streetwalkin* .

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*War and Love.* #2—*Cocoon.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Gods Must Be Crazy.* #2—Thru Sept. 19: *Prizzi's Honor.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Cocoon.* #2—*War and Love.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Compromising Positions.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Sudden Death.* #2—*Pee-wee's Big Adventure.* #3—*Volunteers.* #4—Thru Sept. 19: *American Ninja.* Beg. Sept. 20: *Creature.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Sept. 19: *Godzilla 1985; American Ninja.* #2—*Sudden Death.* #3—*War and Love.* #4—*Teen Wolf.* #5—*Back to the Future.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru Sept. 19: *Volunteers.* Beg. Sept. 20: *Kiss of the Spider Woman.* #2—*Compromising Positions.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Compromising Positions.* #2—*Back to the Future.* #3—*Cocoon.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Sept. 19: *American Ninja.* Beg. Sept. 20: *Rambo: First Blood Part II.* #2—Thru Sept. 19: *Ghostbusters.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Sudden Death.* #2—Thru Sept. 19: *Volunteers; The Black Cauldron.* #3—Thru Sept. 19: *Teen Wolf.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Sept. 19: *Prizzi's Honor.* Beg. Sept. 20: *Mad Max Beyond Thunderdome; Police Academy 2.* #2—Thru Sept. 19: *National Lampoon's European Vacation; Protocol.* Beg. Sept. 20 (tent.): *Rambo: First Blood Part II.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Sept. 19: *Pee-wee's Big Adventure.* Beg. Sept. 20: *Creator.* #2—*Sudden Death.*

323. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Sept. 19: *Fright Night; Body Double.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Rambo: First Blood Part II.* #2—*Summer Rental.* #3—*Fright Night.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Sept. 19: *Back to the Future.* Beg. Sept. 20: *Mad Max Beyond Thunderdome.* #2—Thru Sept. 19: *Gremlins; The Goonies.* Beg. Sept. 20: *Streetwalkin'.* #3—Thru Sept. 19: *Year of the Dragon.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Cocoon.* #2—*Sudden Death.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Compromising Positions.* #2—*Volunteers.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Sept. 19: *Summer Rental.* #2—Thru Sept. 19: *Pee-wee's Big Adventure.*

401. NEW DORP—HYLAN—351-6601. #1—*Compromising Positions.* #2—*The Gods Must Be Crazy.*

402. NEW DORP—LANE—351-2110. Thru Sept. 19: *Teen Wolf.*

403. NEW DORP—RAE—979-0444. #1—*Sudden Death.* #2—Thru Sept. 19: *Pee-wee's Big Adventure.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Back to the Future.* #2—Thru Sept. 19: *American Ninja; Year of the Dragon.* Beg. Sept. 20: *Creator.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Sudden Death.* #2—*Cocoon.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Volunteers.* #2—*Prizzi's Honor.*

501. BALDWIN—RKO—223-9230. *Real Genius.*

502. BELLEROSE—RKO—775-1351. Sept. 18–25: *St. Elmo's Fire.*

503. BELLMORE—THE MOVIES—783-7200. Program unavailable.

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—Thru Sept. 19: *The Gods Must Be Crazy.* Beg. Sept. 20: *Kiss of the Spider Woman.* #2—Thru Sept. 19: *Fright Night.* #3—Thru Sept. 19: *The Black Cauldron.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Sudden Death.* #2—*War and Love.* #3—Thru Sept. 19: *Pee-wee's Big Adventure.* Beg. Sept. 20: *Creature.* #4—*Cocoon.*

508. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Back to the Future.* #2—Thru Sept. 19: *Volunteers.* Beg. Sept. 20: *Creator.* #3—*Pee-wee's Big Adventure.* #4—Thru Sept. 19: *Sudden Death.* Beg. Sept. 20: *Rambo: First Blood Part II.*

509. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Pee-wee's Big Adventure.* #2—*Year of the Dragon.* #3—*Compromising Positions.*

510. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Prizzi's Honor.*

511. GREAT NECK—SQUIRE—466-2020. #1—*War and Love.* #2—Thru Sept. 19: *Pee-wee's Big Adventure.* Beg. Sept. 20: *Creature.* #3—*Sudden Death.*

512. HEWLETT—RKO—791-6768. Sept. 18–25: *St. Elmo's Fire.*

513. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Sept. 19: *Weird Science.* Beg. Sept. 20: *Creature.* #2—*Sudden Death.*

514. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*Silverado.* #3—Thru Sept. 19: *Year of the Dragon.* Beg. Sept. 20: *Rambo: First Blood Part II.* #4—*Gremlins.* #5—*Teen Wolf.* #6—Thru Sept. 19: *St. Elmo's Fire.* Beg. Sept. 20: *Creator.* #7—Thru Sept. 19: *Wetherby.*

515. LAWRENCE—RKO—371-0203. #1—Thru Sept. 19: *Teen Wolf.* Beg. Sept. 20: *Streetwalkin'.* #2—*Prizzi's Honor.* #3—*Compromising Positions.*

516. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Sept. 19: *Prizzi's Honor.* Beg. Sept. 20: *Mad Max Beyond Thunderdome.* #2—Thru Sept. 19: *Summer Rental.* Beg. Sept. 20 (tent.): *Teen Wolf.*

517. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Volunteers.* #2—*Teen Wolf.* #3—*Godzilla 1985.* #4—*Year of the Dragon.* #5—*Compromising Positions.* #6—*Back to the Future.*

518. LONG BEACH—PARK AVENUE—432-0576. *Teen Wolf; Sesame Street Presents: Follow That Bird.*

519. LYNBROOK—LYNBROOK—593-1033. #1—*Cocoon.* #2—*Sudden Death.* #3—Thru Sept. 19: *American Ninja.* Beg. Sept. 20: *Creature.* #4—*Volunteers.*

520. LYNBROOK—STUDIO ONE—599-1444. Thru Sept. 19: *The Gods Must Be Crazy.* Beg. Sept. 20: *Kiss of the Spider Woman.*

521. MALVERNE—TWIN—599-6966. #1—Thru Sept. 19: *Prizzi's Honor.* Beg. Sept. 20 (tent.): *Mad Max Beyond Thunderdome.* #2—Thru Sept. 19: *National Lampoon's European Vacation.* Beg. Sept. 20 (tent.): *Summer Rental.*

522. MANHASSET—MANHASSET—627-7887. #1—*Volunteers.* #2—*Cocoon.* #3—*Silverado.*

523. MANHASSET—RKO CINEMA—627-1300. *Compromising Positions.*

524. MASSAPEQUA—PEQUA—799-6464. *Compromising Positions.*

525. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Volunteers.* #2—*Teen Wolf.* #3—*Pee-wee's Big Adventure.* #4—*Sudden Death.* #5—Thru Sept. 19: *St. Elmo's Fire.* Beg. Sept. 20: *Creature.* #6—*Back to the Future.* #7—Thru Sept. 19: *American Ninja.* Beg. Sept. 20: *Streetwalkin'.* #8—*Real Genius.* #9—Thru Sept. 19: *Weird Science.* Beg. Sept. 20: *Creator.*

526. MERRICK—MALL—623-4114. Thru Sept. 19: *The Goonies; Teachers.*

527. MERRICK—TWIN—546-1270. #1—*Back to the Future.* #2—Thru Sept. 19: *St. Elmo's Fire.* Beg. Sept. 20: *Creator.*

528. NEW HYDE PARK—HERRICKS—747-0555. #1—Thru Sept. 19: *Ghostbusters; Sesame Street Presents: Follow That Bird.* Beg. Sept. 20: *Streetwalkin'.* #2—*Cocoon.*

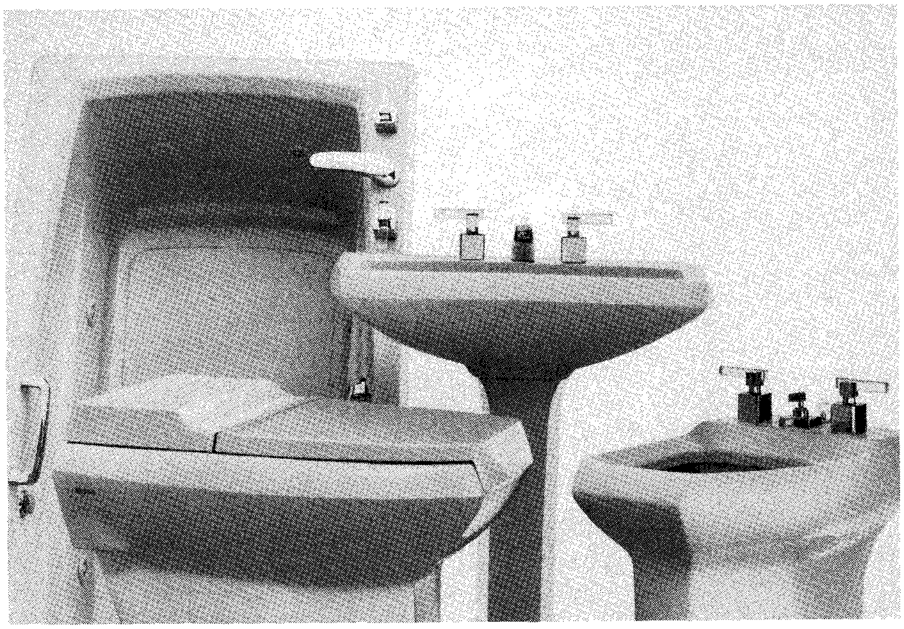
529. OCEANSIDE—OCEANSIDE—536-7565. #1—*Prizzi's Honor.* #2—Thru Sept. 19: *St. Elmo's Fire; Sesame Street Presents: Follow That Bird.* Beg. Sept. 20: *Silverado.*

530. OLD BETHPAGE—CINE CAPRI—752-1610. Thru Sept. 19: *Ghostbusters.*

531. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Prizzi's Honor.* #2—Program unavailable.

532. PLAINVIEW—RKO MORTON VILLAGE—938-2323. *Compromising Positions.*

533. PLAINVIEW—RKO TWIN—931-1333. #1—*Sudden Death.* #2—Thru Sept. 19: *Godzilla 1985.* Beg. Sept. 20: *Streetwalkin'.*



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701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Compromising Positions.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*War and Love.* #2—*Prizzi's Honor.* #3—Thru Sept. 19: *St. Elmo's Fire.* Beg. Sept. 20: *Rambo: First Blood Part II.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Teen Wolf.* #2—*The Shooting Party.*

704. HARRISON—SILVER SCREEN—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—Thru Sept. 19: *War and Love.* Beg. Sept. 20: *Creator.* #2—*Compromising Positions.* #3—*Back to the Future.* #4—Thru Sept. 19: *Wetherby.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Cocoon.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Volunteers.* #2—*Sudden Death.* #3—Thru Sept. 19: *Ghostbusters.* Beg. Sept. 20: *Creature.* #4—Thru Sept. 19: *St. Elmo's Fire.* Beg. Sept. 20: *Rambo: First Blood Part II.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Sept. 19: *Prizzi's Honor.* Beg. Sept. 20 (tent.): *Cocoon.* #2—Thru Sept. 19: *St. Elmo's Fire.* Beg. Sept. 20 (tent.): *Kiss of the Spider Woman.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Sept. 19: *A Passage to India.* Beg. Sept. 20 (tent.): *Cocoon.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Back to the Future.* #2—*Volunteers.* #3—*Teen Wolf.* #4—Thru Sept. 19: *Year of the Dragon.* Beg. Sept. 20: *Streetwalkin'.* #5—*Prizzi's Honor.* #6—Thru Sept. 19: *American Ninja.* Beg. Sept. 20: *Creator.* #7—*Sudden Death.*

711. NEW ROCHELLE—TOWN—632-4000. *Compromising Positions.*

712. OSSINING—ARCADIAN—941-5200. #1—*Compromising Positions.* #2—Thru Sept. 19: *St. Elmo's Fire; Sesame Street Presents: Follow That Bird.* Beg. Sept. 20: *Kiss of the Spider Woman.* #3—*Back to the Future.*

713. PEEKSKILL—BEACH—737-6262. #1—*Year of the Dragon.* #2—*Cocoon.* #3—*Back to the Future.* #4—*War and Love.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Compromising Positions.* #2—Thru Sept. 19: *St. Elmo's Fire.* Beg. Sept. 20: *Streetwalkin'.* #3—Thru Sept. 19: *Sudden Death.* Beg. Sept. 20: *National Lampoon's European Vacation.* #4—Thru Sept. 19: *Teen Wolf.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Sept. 19: *A View to a Kill.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Volunteers.* #2—*Cocoon.*

717. RYE—RYE RIDGE—939-8177. #1—*Compromising Positions.* #2—Thru Sept. 19: *Back to the Future.* Beg. Sept. 20: *Creator.*

718. SCARSDALE—FINE ARTS—723-6699. *The Gods Must Be Crazy.*

719. SCARSDALE—PLAZA—725-0078. Thru Sept. 19: *Summer Rental.* Beg. Sept. 20: *Mad Max Beyond Thunderdome.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Pee-wee's Big Adventure.* #2—*Prizzi's Honor.*

721. WHITE PLAINS—UA CINEMA—946-2820. *Sudden Death.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Key Exchange.* #2—Thru Sept. 19: *Teen Wolf.* Beg. Sept. 20: *Creator.* #3—*Sudden Death.* #4—Thru Sept. 19: *Year of the Dragon.* Beg. Sept. 20: *Streetwalkin'.*

723. YONKERS—MOVIELAND—793-0002. #1—*Compromising Positions.* #2—*Back to the Future.* #3—*Pee-wee's Big Adventure.* #4—*Cocoon.*

724. YONKERS—PARK HILL—969-4477. #1—*American Ninja.* #2—*Sudden Death.* #3—*Ghostbusters.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-7555. #1—*Pee-wee's Big Adventure.* #2—*Volunteers.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. Thru Sept. 19: *American Ninja; Missing in Action 2.*

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *Key Exchange.*

754. NANUET—RKO MOVIES—623-0211. #1—*Back to the Future.* #2—Thru Sept. 19: *Prizzi's Honor.* Beg. Sept. 20: *Streetwalkin'.* #3—*Sudden Death.* #4—Thru Sept. 19: *Year of the Dragon; Gremlins.* Beg. Sept. 20: *Creator.* #5—*Volunteers.*

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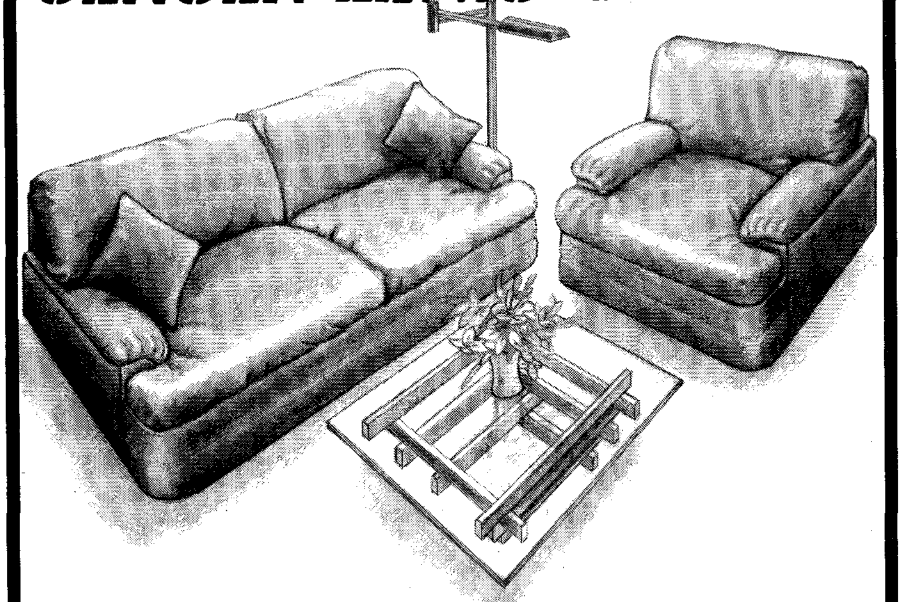

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755. NEW CITY—TOWN—634-5100. #1—*War and Love.* #2—Thru Sept. 19: *St. Elmo's Fire.* Beg. Sept. 20: *Creator.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Back to the Future.* #2—*Teen Wolf.*

757. NYACK—CINEMA EAST—358-6631. *Compromising Positions.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. Thru Sept. 19: *Sudden Death.* Beg. Sept. 20: *Creature.*

759. PEARL RIVER—CENTRAL—735-2530. *Teen Wolf.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Year of the Dragon.*

761. SPRING VALLEY—CINEMA 45—352-1445. Thru Sept. 19: *The Gods Must Be Crazy.* Beg. Sept. 20: *Kiss of the Spider Woman.*

762. SPRING VALLEY—PIX—425-6902. #1—*Compromising Positions.* #2—*Volunteers.*

763. STONY POINT—9 W CINEMA—942-0303. Thru Sept. 19: *E.T., the Extra-Terrestrial.*

764. SUFFERN—LAFAYETTE—357-6030. *Cocoon.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Year of the Dragon.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—Thru Sept. 19: *National Lampoon's European Vacation.* Beg. Sept. 20: *Creator.*

801. DANBURY—CINE—743-2200. #1—*Compromising Positions.* #2—*War and Love.* #3—*Teen Wolf.*

802. DANBURY—CINEMA—748-2923. #1—*Volunteers.* #2—*Pee-wee's Big Adventure.*

803. DANBURY—PALACE—748-7496. #1—*Sudden Death.* #2—*Godzilla 1985.* #3—*American Ninja.*

804. DARIEN—PLAYHOUSE—655-0100. *Back to the Future.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Back to the Future.* #2—Thru Sept. 19: *Volunteers.* Beg. Sept. 20: *Creator.*

806. FAIRFIELD—COUNTY—334-1411. Thru Sept. 19: *Godzilla 1985.* Beg. Sept. 20: *Rambo: First Blood Part II.*

807. GREENWICH—CINEMA—869-6030. #1—*Back to the Future.* #2—Thru Sept. 19: *Teen Wolf.* Beg. Sept. 20: *Creator.*

808. GREENWICH—PLAZA—869-4030. #1—*Compromising Positions.* #2—*War and Love.* #3—*The Gods Must Be Crazy.*

809. NEW CANAAN—PLAYHOUSE—966-0600. *Compromising Positions.*

810. NORWALK—CINEMA—838-4504. #1—*Creepers.* #2—*Teen Wolf.*

811. NORWALK—NORWALK—866-9202. Thru Sept. 19: *Godzilla 1985.*

812. SOUTH NORWALK—SONO—866-9202. Sept. 18–20: *Secret Honor.* Sept. 21–27: *The Shooting Party.*

813. SPRINGDALE—STATE—325-0250. Thru Sept. 19: *St. Elmo's Fire.* Beg. Sept. 20: *Back to the Future.*

814. STAMFORD—AVON—324-9205. #1—*When Nature Calls.* #2—*Volunteers.*

815. STAMFORD—CINEMA—324-3100. #1—*Sudden Death.* #2—*Key Exchange.* #3—*Pee-wee's Big Adventure.*

816. STAMFORD—PARK PLACE—323-1600. #1—Thru Sept. 19: *Summer Rental.* #2—Thru Sept. 19: *Fright Night.* #3—Thru Sept. 19: *American Ninja.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Cocoon.* #2—*Wetherby.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Sudden Death.* #2—*Pee-wee's Big Adventure.* #3—*Compromising Positions.*

819. WESTPORT—FINE ARTS—227-3324. #1—Thru Sept. 19: *Pee-wee's Big Adventure.* Beg. Sept. 20: *Creator.* #2—*Compromising Positions.* #3—227-9619. *Back to the Future.* #4—226-6666. Thru Sept. 19: *The Gods Must Be Crazy.* Beg. Sept. 20: *Kiss of the Spider Woman.*

820. WESTPORT—POST—227-0500. *Streetwise.*

821. WILTON—CINEMA—762-5678. Thru Sept. 19: *National Lampoon's European Vacation.* Beg. Sept. 20: *Rambo: First Blood Part II.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru Sept. 19: *Teen Wolf.* #2—*Pee-wee's Big Adventure.* #3—*Compromising Positions.*

901. HARRISON—WARNER—482-8550. #1—*Sudden Death.* #2—*Back to the Future.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Back to the Future.* #2—*Compromising Positions.*

903. JERSEY CITY—LOEWS—653-4600. #1—*Teen Wolf.* #2—*Kung Fu of Taikwando.* #3—*Godzilla 1985.*

904. JERSEY CITY—STATE—653-5200. #1—*Sudden Death.* #2—*American Ninja.* #3—Thru Sept. 19: *Fright Night.* Beg. Sept. 20: *Rambo: First Blood Part II.* #4—Thru Sept. 19: *Gremlins; Pee-wee's Big Adventure.* Beg. Sept. 20: *Creature.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Key Exchange.* #2—*Summer Rental.* #3—*Sudden Death.* #4—*American Ninja.*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Compromising Positions.* #2—*Year of the Dragon.* #3—*Teen Wolf.* #4—*Pee-wee's Big Adventure.* #5—*Volunteers.* #6—*Back to the Future.*

909. WEST NEW YORK—MAYFAIR—865-2010. Thru Sept. 19: *Silverado; Ghostbusters.* Beg. Sept. 20: *Mad Max Beyond Thunderdome.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Godzilla 1985.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru Sept. 19: *Teen Wolf.* Beg. Sept. 20: *Streetwalkin'.* #2—*Sudden Death.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Volunteers.*

913. EAST ORANGE—RKO HOLLYWOOD—678-2262. Thru Sept. 19: *Sudden Death; Ninja Mission.* Beg. Sept. 20: *Streetwalkin'.*

914. IRVINGTON—CASTLE—372-9324. #1—Thru Sept. 19: *Sudden Death; A Nightmare on Elm Street.* Beg. Sept. 20: *Streetwalkin'.* #2—Thru Sept. 19: *American Ninja; Creepers.* Beg. Sept. 20: *Creature.*

915. LIVINGSTON—COLONY—992-0800. *Back to the Future.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. Thru Sept. 19: *Volunteers.* Beg. Sept. 20: *Streetwise.*

917. MILLBURN—RKO—376-0800. #1—Thru Sept. 19: *Year of the Dragon.* Beg. Sept. 20: *Creator.* #2—*Back to the Future.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—Thru Sept. 19: *The Gods Must Be Crazy.* Beg. Sept. 20: *Kiss of the Spider Woman.* #2—*Back to the Future.* #3—Thru Sept. 19: *Year of the Dragon.* Beg. Sept. 20: *Creator.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*The Return of the Living Dead.* #2—*American Ninja.* #3—Thru Sept. 19: *Gremlins.* Beg. Sept. 20: *Streetwalkin'.*

920. NUTLEY—FRANKLIN—667-1777. #1—Thru Sept. 19: *Cocoon.* #2—Thru Sept. 19: *Summer Rental.* #3—Thru Sept. 19: *National Lampoon's European Vacation.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Compromising Positions.* #2—*War and Love.* #3—*Key Exchange.*

922. VERONA—VERONA—239-0880. Thru Sept. 19: *Prizzi's Honor.* Beg. Sept. 20: *Creature.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Cocoon.* #2—*Compromising Positions.* #3—*War and Love.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Sept. 19: *Summer Rental; E.T., the Extra-Terrestrial.*

931. CRANFORD—RKO—276-9120. #1—Thru Sept. 19: *Prizzi's Honor.* Beg. Sept. 20: *Creator.* #2—*Back to the Future.*

932. ELIZABETH—ELMORA—352-3483. *Volunteers; National Lampoon's European Vacation.*

933. LINDEN—TWIN—925-9787. #1—*Sudden Death.* #2—*Back to the Future.*

934. ROSELLE PARK—PARK—245-0358. Thru Sept. 19: *Rambo: First Blood Part II; E.T., the Extra-Terrestrial.* Beg. Sept. 20: *Streetwise.*

935. SUMMIT—STRAND—273-3900. Thru Sept. 19: *Les Compères.* Beg. Sept. 20: *Kiss of the Spider Woman.*

936. UNION—FIVE POINTS—964-3466. #1—*Cocoon.* #2—Thru Sept. 19: *Pee-wee's Big Adventure.* Beg. Sept. 20: *Rambo: First Blood Part II.*

937. UNION—LOST PICTURE SHOW—964-4497. *The Gods Must Be Crazy.*

938. UNION—RKO—686-4373. #1—*Compromising Positions.* #2—Thru Sept. 19: *Teen Wolf.* Beg. Sept. 20: *Streetwalkin'.*

939. WESTFIELD—RIALTO—232-1288. #1—*Cocoon.* #2—*Volunteers.* #3—Thru Sept. 19: *Ghostbusters.* Beg. Sept. 20: *Rambo: First Blood Part II.*

940. WESTFIELD—TWIN—654-4720. #1—Thru Sept. 19: *Weird Science.* Beg. Sept. 20: *Streetwalkin'.* #2—Thru Sept. 19: *Summer Rental; Sesame Street Presents: Follow That Bird.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Back to the Future.*

951. CLOSTER—CLOSTER—768-8800. *Compromising Positions.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Year of the Dragon.* #2—*Back to the Future.* #3—*Volunteers.* #4—*Compromising Positions.*

953. EMERSON—TOWN—261-1000. *Volunteers.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to the Future.* #2—Thru Sept. 19: *National Lampoon's European Vacation.* Beg. Sept. 20: *Creature.*

955. FAIRVIEW—TWIN—941-2424. #1—Tent.: *Teen Wolf.* #2—Tent.: *Godzilla 1985.*

956. FORT LEE—LINWOOD—944-6900. #1—*Sudden Death.* #2—*Cocoon.*

957. FORT LEE—SHARON—224-0202. Thru Sept. 19: *St. Elmo's Fire; Witness.*

958. OAKLAND—TWIN—337-4478. #1—*Back to the Future.* #2—*Pee-wee's Big Adventure.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Sept. 19: *The Return of the Living Dead.* Beg. Sept. 20: *Silverado.* #2—*Fright Night.*

960. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

961. PARAMUS—DRIVE-IN—368-1440. Thru Sept. 19: *National Lampoon's European Vacation; City Heat.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Wetherby.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Compromising Positions.* #2—*Cocoon.* #3—*War and Love.* #4—*American Ninja.* #5—*Key Exchange.* #6—*Volunteers.* #7—*Teen Wolf.* #8—*The Gods Must Be Crazy.* #9—*Real Genius.* #10—*Pee-wee's Big Adventure.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*When Nature Calls.* #2—*Sudden Death.* #3—Thru Sept. 19: *Year of the Dragon.* Beg. Sept. 20: *Streetwalkin'.*

965. RAMSEY—CINEMA—825-2090. Thru Sept. 19: *National Lampoon's European Vacation.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Sept. 19: *Summer Rental.* Beg. Sept. 20: *Mad Max Beyond Thunderdome.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Compromising Positions.* #2—Program unavailable. #3—*Teen Wolf.* #4—Thru Sept. 19: *Cocoon.* Beg. Sept. 20: *Creator.*

969. RIDGEWOOD—ROSEBUD—670-9183. Sept. 16–19: *The Awful Truth.* Sept. 20–22: *Kind Hearts and Coronets.* Sept. 23–26: *Night of the Hunter.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Sept. 19: *Gremlins.* Beg. Sept. 20: *Teen Wolf.* #2—Thru Sept. 19: *Summer Rental.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Sesame Street Presents: Follow That Bird.* #2—*Silverado.* #3—*Ghostbusters.* #4—Thru Sept. 19: *Summer Rental.* #5—*Godzilla 1985.*

972. TENAFLY—BERGEN—567-0004. Thru Sept. 19: *Cocoon.* Beg. Sept. 20: *Creator.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Back to the Future.*

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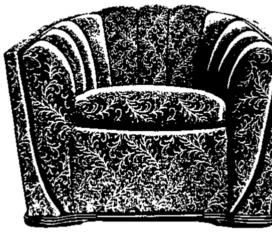

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

L'ADDITION—(1 hr. 33 min., '84) In French, Eng. subtitles. An innocent man becomes tangled up in a web of murder and revenge. With Richard Berry, Richard Bohringer, and Victoria Abril. Dir. Denis Amar. R. **54**

AFTER HOURS—(1 hr. 36 min., '85) Reviewed in this issue. R. **46**

AGNES OF GOD—(1 hr. 39 min., '85) Reviewed in this issue. PG-13. **41, 54**

AMERICAN FLYERS—(1 hr. 54 min., '85) A highly spiritual and very wet movie about families, the U.S. of A., and competitive bicycle racing. When he's not trying to make us cry, director John Badham sends the camera up in a helicopter for grandiose views of purple mountains' majesty. The movie appears to be a commercial for America that was made by God. Starring Kevin Costner and David Grant. (Sept. 9, 1985) PG-13. **61**

AMERICAN NINJA—(1 hr. 36 min., '85) A U.S. Army private stationed in the Philippines takes on an army of martial-arts warriors. With Michael Dudikoff, Steve James, Judie Aronson, Guich Koock, John Fujioka. Screenplay by Paul de Mielche. Dir. Sam Firstenberg. R. **40, 88, 89, 100, 101, 110, 113, 200, 202, 206, 208, 212, 214, 220, 300, 309, 315, 316, 319, 404, 519, 525, 541, 601, 605, 609, 612, 627, 630, 710, 724, 751, 803, 816, 904, 905, 914, 919, 963**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him*. Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **25, 32, 62, 85, 104, 113, 201, 203, 206, 213, 220, 300, 302, 304, 305, 306, 307, 316, 318, 326, 404, 508, 514, 517, 525, 527, 534, 535, 541, 543, 602, 609, 611, 612, 615, 620, 621, 625, 631, 638, 642, 643, 645, 700, 705, 710, 712, 713, 717, 723, 754, 756, 800, 804, 805, 807, 813, 819, 901, 902, 906, 915, 917, 918, 931, 933, 950, 952, 954, 958, 960, 973**

BASTILLE—(1 hr. 40 min., '84) In Dutch and French, Eng. subtitles. An assimilated Amsterdam Jew whose parents died in the Holocaust discovers evidence that his twin brother may have survived. With Derek de Lint, Geert de Jong, Evelyn Dress, and Loudi Nijhoff. Screenplay by Annemarie van de Putte, Rudolf van den Berg, and Leon de Winter. Dir. van den Berg. **1**

★ **LA CHEVRE**—(1 hr. 31 min., '81) In French, Eng. subtitles. Francis Veber's farce about chronically unlucky people might have been an eccentric classic if it were more intricate and better timed. As it is, the movie is still pretty funny. Marie, an heiress with awful luck, gets kidnapped in Mexico. When a hard-nosed detective (Gérard Depardieu) fails to find her, her father sends along one of his employees, an accountant (Pierre Richard) with unfathomable, terrifying bad luck. The theory is that the accountant will fall into the same misadventures as Marie and lead them, through a chain of disasters, to the lost girl. What makes the movie unusual is that the comic hero is not some schleppy little pet but a genuinely dislikable man—fatuously sure of himself with women, convinced of his intellectual powers. Pierre Richard makes him an incompetent force of nature, while Depardieu manages to express a dozen varieties of indignation and disbelief without turning into a prig. (Aug. 12, 1985) **84**

THE COCA-COLA KID—(1 hr. 34 min., '85) Dusan Makavejev, the director of this comedy about bottling Coke in Australia, may be the last man alive to believe in sex as a revolutionary force. Alas! By the time the stars, Eric Roberts and Greta Scacchi, finally make it (in feathers), we have long lost interest. Written by Frank Moorhouse, based on his books, *The Americans, Baby* and *The Electrical Experience*. (Aug. 5, 1985) **13**

COCOON—(1 hr. 58 min., '85) A group of extraterrestrials lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Ameche, and Wilford Brimley, inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their mates (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie*, and some of the visual motifs are borrowed, too. Ron Howard has his own humorous way of looking at things—so why borrow Spielberg's? With Steve Guttenberg, Brian Dennehy, Tahnee Welch, and Jack Gilford. Screenplay by Tom Benedek. (June 24, 1985) PG-13. **20, 33, 49, 106, 209, 217, 302, 304, 310, 313, 318, 327, 405, 507, 519, 522, 528, 538, 540, 542, 600, 610, 613, 621, 622, 625, 633, 634, 638, 706, 708, 709, 713, 716, 723, 764, 817, 920, 923, 936, 939, 956, 963, 968, 972**

★ **COMPROMISING POSITIONS**—(1 hr. 38 min., '85) Frank Perry directed and Susan Isaacs wrote this malicious and entertaining satirical comedy about the murder of a sleazy Long Island dentist (Joe Mantegna) who has the habit of seducing his female patients and photographing them trussed in leather straps, hoods, and whatnot. Susan Sarandon is the housewife (a former investigative reporter) who tries to crack the case, and playing the dentist's patients and former mistresses are such talented theater actresses as Judith Ivey, Joan Allen, and Deborah Rush. Isaacs, adapting her own 1978 best-seller, puts a standard feminist halter on her heroine—she needs to do something more with her life than be wife and mom, and her hardworking husband (Edward Herrmann) doesn't approve. Their stale marital conflict, which rages in scene after scene, throws dust in the eyes of the movie's wit. Still, much of *Compromising Positions* is sparkling fun. With Raul Julia. (Sept. 9, 1985) R. **25, 64, 80, 85, 103, 106, 113, 201, 203, 206, 207, 213, 219, 308, 314, 317, 318, 328, 401, 509, 515, 517, 523, 524, 532, 541, 602, 609, 612, 619, 633, 642, 643, 645, 701, 705, 711, 712, 714, 717, 723, 757, 762, 801, 808, 809, 818, 819, 900, 902, 906, 921, 923, 938, 951, 952, 963, 968**

CREATOR—(1 hr. 48 min., '85) Peter O'Toole stars as an eccentric scientist trying to bring his wife—who died twenty-five years earlier during childbirth—back to life. With Mariel Hemingway, Vincent Spano, and Virginia Madsen. Screenplay by Jeremy Leven, based on his novel. Dir. Ivan Passer. R. **25, 32, 62, 85, 113, 201, 206, 219, 300, 307, 322, 404, 508, 514, 525, 527, 536, 537, 541, 609, 612, 616, 619, 631, 642, 700, 705, 710, 717, 722, 754, 755, 800, 805, 807, 819, 917, 918, 931, 968, 972**

CROSSOVER DREAMS—(1 hr. 26 min., '85) A self-congratulatory little morality play about a New York salsa musician (Rubén Blades) who, tired of working for nothing on the *cuchifrito* circuit, signs a deal with a slick, white downtown record producer. Immediately, the hero sells out, corrupting his music and betraying his neighborhood friends. Then his "crossover" album bombs anyway. *Crossover Dreams* says that you shouldn't get above yourself, that you've got to remain true to the sources of your art (i.e., the people you grow up with), and that white people are slick trash who will exploit you and then dump you on the junk heap. Does anyone connected with this movie really believe what it says? It certainly isn't Rubén Blades's story; he's been very successful outside the barrio without destroying his soul or his music. Written by Leon Ichaso, Blades, and producer Manuel Arce. Dir. Ichaso. (Sept. 9, 1985) **82**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver named David Blakely (Rupert Everett). An alcoholic dropout from an upper-class family, David is a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise that it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there*. (Aug. 19, 1985) R. **51**

DETECTIVE—(1 hr. 36 min., '84) In French, Eng. subtitles. A hopelessly obscure Jean-Luc Godard film about a group of people in a Paris hotel who may or may not have been involved in the murder of a Mafia boss two years earlier. Godard has given us no frame to hold on to—the movie is all dither. Starring Nathalie Baye, Claude Brasseur, Johnny Hallyday, and Jean-Pierre Léaud. (Sept. 9, 1985) **81**

DIM SUM: A LITTLE BIT OF HEART—(1 hr. 28 min., '85) In English and Cantonese, English subtitles. Wayne Wang, the director of *Chan Is Missing*, here makes a quiet (very quiet) family comedy, set in San Francisco, about the relations between a stolidly traditional widowed mother (Kim Chew) and her assimilated yet still obedient daughter (Laureen Chew, her actual daughter), who wants to get married and have her own life. Wang's delayed timing can be agonizingly slow and it can be charming, too—the movie has a few scenes that are awfully funny, particularly when the wonderful actor Victor Wong, as the mother's brother-in-law and longtime suitor, is on hand. (Aug. 26, 1985) PG. **81**

★ **THE EMERALD FOREST**—(1 hr. 55 min., '85) A little boy, the son of an American engineer (Powers Boothe) building a dam in the Amazon, wanders into the jungle and is kidnapped by a primitive tribe in green paint—the "invisible people." Ten years later, after many forays, the engineer meets his son again. The boy, now a strong and lithe teenager (Charley Boorman), has been adopted by the tribe's chief, the amiable shaman Wanadi (Rui Polonah), and doesn't want to return to civilization. The movie is a mix of standard narrative and anthropological seriousness, and writer Rospo Pallenberg and director John Boorman actually make us care about the rituals of this tribe, whose very existence is threatened by encroaching civilization. Boorman, who has a weakness for metaphysical speculation, here wraps the fancy ideas into a forward-moving, melodramatic plot. The movie is exciting, imaginative, and sensuously beautiful. (July 22, 1985) R. **20, 36, 52**

EUREKA—(2 hr. 10 min., '83) A drama exploring what happens to an impoverished gold prospector in the 1920s when he suddenly strikes it rich. With Gene Hackman, Theresa Russell, Rutger Hauer, Mickey Rourke, Jane Lapotaire, and Joe Pesci. Screenplay by Paul Mayersberg. Dir. Nicolas Roeg. R. **1**

FRIGHT NIGHT—(1 hr. 46 min., '85) A teenager discovers his next-door neighbor is a vampire. With Chris Sarandon, William Ragsdale, Amanda Bearse, Stephen Geoffreys, and Roddy McDowall. Written and directed by Tom Holland. R. **34, 100, 111, 323, 324, 505, 541, 625, 632, 816, 904, 959**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 207, 304, 311, 401, 505, 520, 534, 613, 635, 700, 718, 761, 808, 819, 918, 937, 963**

GODZILLA 1985—(1 hr. 31 min.) The legendary monster Godzilla is heading towards the coast of Japan to feed on atomic energy. With Raymond Burr, who also starred in the original 1956 U.S. release, *Godzilla, King of the Monsters.* Dir. Kohji Hashimoto and R. J. Kizer. PG. **30, 67, 100, 110, 113, 212, 306, 308, 316, 517, 533, 541, 601, 625, 803, 806, 811, 903, 910, 955, 971**

INSIGNIFICANCE—(1 hr. 45 min., '85) Nothing is what it seems when four American icons confront each other in a hotel room one night in New York in 1953. With Gary Busey as The Ballplayer, Tony Curtis as The Senator, Michael Emil as The Professor, and Theresa Russell as The Actress. Screenplay by Terry Johnson, based on his play. Dir. Nicolas Roeg. R. **13, 50**

JAMES JOYCE'S WOMEN—(1 hr. 28 min., '85) Fionnula Flanagan stars in six roles in this gallery of portraits of the women in James Joyce's world. Produced and adapted by Flanagan from her stage play of the same title. With Timothy E. O'Grady as The Interviewer and Chris O'Neill as Joyce. Dir. Michel Pearce. R. **56**

JOSHUA THEN AND NOW—(1 hr. 58 min., '85) On a day when scandal threatens him and his family, Joshua, a popular author and media personality, looks back on his lifelong pursuit of love and success. With James Woods, Gabrielle Lazure, Michael Sarrazin, and Alan Arkin. Screenplay by Mordecai Richler, based on his novel. Dir. Ted Kotcheff. R. **50**

KEROUAC: THE MOVIE—(1 hr. 18 min., '85) A documentary portrait of author Jack Kerouac, whose best-selling 1957 novel, *On the Road,* brought popular recognition to the Beat Generation. The film combines archival footage, fictionalized scenes from Kerouac's life and work (starring Jack Coulter and David Andrews), and interviews with Allen Ginsberg, William Burroughs, Carolyn Cassady, Lawrence Ferlinghetti, and others. Dir. John Antonelli. **4**

KEY EXCHANGE—(1 hr. 35 min., '85) Ben Masters plays another of those smarty-pants heroes who are supposed to be most inspired when they put people on. In the course of the movie, Masters puts on infertile couples and a tormented woman losing her husband to a hooker. Great fun. Daniel Stern, a lawyer, works for a black prostitute who keeps tying to "pay" him in his office and an illiterate Latin whose difficulties provide ever so many laughs. Brooke Adams is also on hand, and though she bears a much greater resemblance to a human being, she can't possibly transcend the material, which is an example of New York yup narcissism at its most trivial. To call these characters white bread would be too high a compliment; in some parts of the world, bread is a necessity. (Sept. 9, 1985) R. **21, 44, 85, 214, 304, 539, 540, 609, 613, 722, 753, 815, 905, 921, 963**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **52, 56, 81, 209, 217, 302, 317, 505, 520, 538, 613, 634, 708, 712, 761, 819, 918, 935**

MAD MAX BEYOND THUNDERDOME—(1 hr. 46 min., '85) Mel Gibson returns as Max, the hero of the Australian action series (*Mad Max, The Road Warrior*) set in the sinister future and featuring grotesque villains and spectacular chases. Co-starring Tina Turner. Written by Terry Hayes and George Miller. Dir. Miller and George Ogilvie. PG-13. **9, 88, 215, 216, 321, 326, 516, 521, 628, 719, 909, 967**

A MATTER OF STRUGGLE—(1 hr. 30 min., '85) A documentary that follows folk singer and songwriter Richie Havens and two children as they travel across the America to meet with students, farmers, refugees, workers, and others suffering under Reagan administration policies. Interviews with Rep. Ted Weiss, William Kunstler, Dennis Banks. Dir. Joan Harvey. **1**

MISHIMA: A LIFE IN FOUR CHAPTERS—(2 hr. 1 min., '85) In Japanese, Eng. subtitles. A biographical portrait of Japanese novelist Yukio Mishima (1925–70). Starring Ken Ogata. Original music by Philip Glass. Screenplay by Paul and Leonard Schrader. Dir. Paul Schrader. R. **56**

MORONS FROM OUTER SPACE—(1 hr. 30 min., '85) The comic misadventures of four aliens whose spaceship crashes onto a highway near London. Starring Mel Smith and Griff Rhys Jones, who also wrote the screenplay. With James B. Sikking, Dinsdale Landen, Jimmy Nail, Joanne Pearce, and Paul Bown. Dir. Mike Hodges. PG-13. **6**

MY OTHER HUSBAND—(1 hr. 50 min., '83) In French, Eng. subtitles. The heroine of this farce is a young woman married to two husbands—a French Algerian pilot in Paris and a schoolteacher in Normandy. With Miou-Miou, Roger Hanin, Eddy Mitchell, Dominique Lavanant, and Charlotte de Turckheim. Screenplay by Jean-Loup Dabadie. Dir. Georges Lautner. PG-13. **84**

NATIONAL LAMPOON'S EUROPEAN VACATION—(1 hr. 35 min., '85) Clark Griswald and family, of *National Lampoon's Vacation* fame, are off on a new comic adventure. With Chevy Chase, Beverly D'Angelo, Dana Hill, Jason Lively, Victor Lanoux, and Eric Idle. Screenplay by John Hughes and Robert Klane. Dir. Amy Heckerling. PG-13. **33, 321, 521, 618, 636, 714, 800, 821, 920, 932, 954, 961, 965**

PEE-WEE'S BIG ADVENTURE—(1 hr. 36 min., '85) Comedian Pee-wee Herman sets out on a desperate search for his most prized possession—his bicycle. With Elizabeth Daily, Mark Holton, Diane Salinger, and Judd Omen. Written by Phil Hartman, Paul Reubens, and Michael Varhol. Dir. Tim Burton. PG. **23, 30, 53, 85, 104, 110, 112, 113, 201, 204, 214, 301, 308, 315, 322, 400, 403, 506, 508, 509, 511, 525, 536, 538, 541, 604, 609, 612, 613, 630, 720, 723, 725, 802, 815, 818, 819, 900, 904, 906, 936, 958, 963**

PLENTY—(2 hr. 5 min., '85) In a spiritually bankrupt postwar England, a woman is haunted by the memories and idealism of her experiences in the French Resistance. With Meryl Streep, Charles Dance, Tracey Ullman, John Gielgud, Sting, Ian McKellen, and Sam Neill. Screenplay by David Hare, based on his play. Dir. Fred Schepisi. R. **23, 61, 85**

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, exudes intellectual enjoyment of evil, a pleasure in criminality for its own sake. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. **12, 55, 82, 106, 204, 208, 216, 304, 311, 321, 500, 510, 515, 516, 521, 529, 531, 534, 615, 631, 634, 646, 702, 708, 710, 720, 754, 922, 931**

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: The Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Dir. George P. Cosmatos. (June 3, 1985) R. **33, 106, 112, 220, 319, 321, 324, 508, 514, 540, 544, 615, 641, 702, 707, 806, 821, 904, 934, 936, 939**

THE RETURN OF THE LIVING DEAD—(1 hr. 31 min., '85) Encounters with zombies hungry for living flesh, played for laughs. With Clu Gulager, James Karen, and Don Calfa. Screenplay by the director, Dan O'Bannon. R. **35, 102, 112, 113, 541, 640, 919, 959**

RUTHLESS ROMANCE—(2 hr. 20 min., '84) In Russian, Eng. subtitles. The tragic story of a poor young woman in nineteenth-century Russia who falls in love with a playboy. Screenplay by Eldar Ryazanov, based on *The Dowerless Bride,* by Alexander Ostrovsky. With Nikita Mikhalkov and Larisa Guseeva. Dir. Ryazanov. **39**

THE SHOOTING PARTY—(1 hr. 37 min., '85) Enjoyable, well-acted, but also derivative and second-rate—the kind of civilized semi-worthiness that the British turn out in their sleep. It's 1913, and a group of English aristocrats have gathered at the vast estate of Sir Randolph Nettleby (James Mason, in his last screen performance) for a weekend of sport. Written by Julian Bond, who adapted Isabel Colegate's 1980 novel, and directed by Alan Bridges, the movie is far too explicit in announcing its end-of-an-era themes. Of the actors, Cheryl Campbell, as a libidinous wit, comes the closest to breaking out of genteel cliché. James Mason is also admirable, and has a great moment with John

Gielgud, who plays an old campaigner who fights against hunting as sport. (June 10, 1985) **13, 703, 812**

SILVERADO—(2 hr. 13 min., '85) Fitfully entertaining but pointless Western from the master of pastiche, Lawrence Kasdan. There are innumerable scenes of men riding across the plains; there are wagon trains, a slick gambler, a hardy frontier woman, and a gallant female saloon keeper (Linda Hunt). There aren't any Indians, but there's a snotty English ruffian (John Cleese), and a dog who is never seen but is still a major character. Kasdan includes every kind of violent encounter, but the big shoot-outs don't sum up anything, they aren't organic to anything, they just keep the bodies falling. Yet Kasdan's increasing skill with actors is something to admire. Kevin Kline's diffident manner—the caution of an intelligent man who has been pushed around and now wants peace—seems to draw the other actors toward him. His scenes have an unusual intimacy. With Scott Glenn, Kevin Costner, and Brian Dennehy. Screenplay by Kasdan and his brother, Mark. (July 29, 1985) PG-13. **20, 22, 36, 88, 215, 216, 514, 522, 529, 909, 959, 971**

SUDDEN DEATH—(1 hr. 35 min., '85) A brutally raped young woman sets out to punish her assailants. With Denise Coward and Frank Runyeon. Written and directed by Sig Shore. R. **6, 40, 60, 68, 88, 89, 100, 102, 105, 106, 112, 113, 201, 204, 206, 208, 212, 217, 220, 221, 300, 309, 315, 316, 320, 322, 327, 403, 405, 506, 508, 511, 513, 519, 525, 533, 541, 543, 603, 609, 611, 612, 619, 621, 627, 632, 707, 710, 714, 721, 722, 724, 754, 758, 803, 815, 818, 901, 904, 905, 911, 913, 914, 933, 956, 964**

SUMMER RENTAL—(1 hr. 28 min., '85) John Candy stars in this comedy about an air-traffic controller who leases a beach house in Florida for a summer with his family and gets none of the peace and quiet he had hoped for. With Richard Crenna, Karen Austin, and Rip Torn. Dir. Carl Reiner. PG. **324, 400, 516, 521, 606, 626, 628, 719, 816, 905, 920, 930, 940, 967, 970, 971**

TEEN WOLF—(1 hr. 28 min., '85) An ordinary young man who wants to be special is suddenly transformed into a wolf—and a local celebrity. With Michael J. Fox, James Hampton, Scott Paulin, Susan Ursitti, Jerry Levine, and Jay Tarses. Written by Joseph Loeb III and Matthew Weisman. Dir. Rod Daniel. PG. **5, 32, 62, 85, 108, 113, 200, 206, 215, 217, 220, 304, 306, 309, 316, 320, 402, 514, 515, 516, 517, 518, 525, 541, 602, 609, 611, 612, 616, 619, 634, 638, 644, 703, 710, 714, 722, 756, 759, 801, 807, 810, 900, 903, 906, 911, 938, 955, 963, 968, 970**

VOLUNTEERS—(1 hr. 46 min., '85) It begins promisingly as a satire of Kennedy-era liberalism: Tom Hanks, a Yalie in a white dinner jacket, winds up through peculiar circumstances in the Peace Corps in Thailand, where he is joined by John Candy, a very gung-ho engineer from out West. Alas, the movie quickly collapses into indiscriminate slapstick of almost terrifying desperation. Dir. Nicholas Meyer. (Sept. 9, 1985) R. **5, 24, 36, 60, 65, 103, 200, 204, 206, 214, 302, 307, 315, 317, 320, 328, 500, 508, 517, 519, 522, 525, 538, 541, 543, 600, 605, 609, 612, 613, 618, 629, 630, 641, 644, 707, 710, 716, 725, 754, 762, 802, 805, 814, 906, 912, 916, 932, 939, 952, 953, 963**

WAR AND LOVE—(1 hr. 52 min., '85) In Poland, amidst the turmoil of World War II, two teenagers fall in love. With Kyra Sedgwick and Sebastian Keneas. Screenplay by Abby Mann, based on Jack P. Eisner's book, *The Survivor*. Dir. Moshe Mizrahi. PG-13. **47, 113, 202, 209, 217, 302, 310, 313, 316, 506, 511, 541, 702, 705, 713, 755, 801, 808, 921, 923, 963**

WETHERBY—(1 hr. 37 min., '85) Gloom and silent suffering, repressed emotion and sudden aggression, a cut throat and a bloody suicide—playwright David Hare, making his debut in movies as both writer and director, has chosen the cold, gray style of British anguish. In the Yorkshire countryside, a young man (Tim McInnerny) invites himself to a dinner party given by a local schoolteacher (Vanessa Redgrave), then returns the next day and calmly blows his head off. *Wetherby* is a philosophical mystery story in which the investigation of the young man's act, moving out from the teacher's party to her past and to her relations with her friends, finally asks the question of why *any* of the characters should not commit suicide. The movie, though intelligent, is almost comically morose, and features the insinuating pauses and silences that are a staple of the British highbrow theater. Redgrave, however, is a noble monument, and some of the smaller roles are acidly written and very well played. (July 29, 1985) R. **13, 81, 217, 514, 537, 705, 817, 962**

YEAR OF THE DRAGON—(2 hr. 10 min., '85) Downright awful in spots, Michael Cimino's new movie is also charged-up, explosive fun, with scenes of flashing brilliance so crazily alive that you may laugh from the sheer exuberance of the filmmaking. Cimino, working in the narrow, constricted streets of New York's Chinatown (actually on sets in North Carolina), burrows into dark, crowded spaces, races through packed restaurants, and descends into mucky soy-sauce factories. Mickey Rourke is Stanley White, the enraged, bullying cop who breaks up the usual "arrangements" between the police and the elderly crime leaders; charismatic theater actor John Lone is Joey Tai, the attractive, college-educated young hood who takes over organized crime. These two are played off against each other, and Cimino and screenwriter Oliver Stone add an explicit ethnic rivalry: Stanley, the war-vet "Polack" (his word) is going to show these Chinese just who owns America. Overwrought and hollow and slightly racist, *Year of the Dragon* still goes like a shot; Cimino may have no ear, and zero common sense, but he has a remarkable talent for violence and spectacle. (Aug. 26, 1985) R. **25, 31, 67, 85, 88, 110, 113, 203, 206, 214, 215, 219, 221, 301, 305, 306, 307, 326, 404, 509, 514, 517, 536, 537, 541, 604, 609, 612, 626, 640, 643, 644, 710, 713, 722, 754, 760, 765, 906, 917, 918, 952, 964**

REVIVALS

THE AWFUL TRUTH—(1 hr. 30 min., '37) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant, and Ralph Bellamy. Dir. Leo McCarey. **969**

BEAT THE DEVIL—(1 hr. 40 min., '54) A high-style spoof of the international-thriller genre, written by Truman Capote and John Huston (from a pseudonymous novel by Claud Cockburn) and directed by Huston. Admittedly, some of the jokes are obscure; the movie passes back and forth between genuine wit and irritating whimsy. With Humphrey Bogart, Gina Lollobrigida, and Robert Morley. **83**

THE BIG SLEEP (1946)—(1 hr. 54 min.) Bogart as Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Lauren Bacall at her most bewitchingly enigmatic. You need a road map to get through the tangled plot, but the acting is all so polished that it doesn't really matter. Watch, especially, for Elisha Cook Jr. as the prototypical punk. Dir. Howard Hawks. **83**

BIZARRE, BIZARRE—(1 hr. 40 min., '37) In French, Eng. subtitles. Another of the great Jacques Prévert–Marcel Carné collaborations. This one is pure absurdity, a concoction about the English mania for detective novels. The cast is a who's who of great French actors: Jean-Louis Barrault, Michel Simon, Louis Jouvet, and Françoise Rosay. **8**

EAST OF EDEN—(1 hr. 57 min., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. Along with *From Here to Eternity* and *On the Waterfront*, this was probably the most influential melodrama of the fifties. **4**

FOLIES-BERGERE—(1 hr. 24 min., '35) Maurice Chevalier plays a lady-killing music-hall headliner who masquerades as a banker (that old "perfect double" ploy); he must fool the bank officials downstairs and the banker's wife upstairs. Chevalier is a bit long in the tooth for the part, and this introduces an unpleasant note of egotism, but he still has more vitality than performers half his age and he makes this silly farce career along briskly. Ann Sothern is very cute as his indignant, foul-tempered mistress. Dir. Roy Del Ruth. **8**

THE FOUR FEATHERS (1939)—(1 hr. 55 min.) Perhaps the best of the British Empire sagas, this terrific adventure film has romance, suspense, battle scenes with millions of screaming heathens, and a tremendously moving performance by Ralph Richardson as the blinded soldier trapped by his own rigid code of honor. Dir. Zoltan Korda. **11**

THE 400 BLOWS—(1 hr. 29 min., '59) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois mean-spiritedness at home and in school. With Jean-Pierre Léaud, in a performance he has never equaled. **45**

GENERAL DELLA ROVERE—(1 hr. 29 min., '59) In Italian, Eng. subtitles. Magnificently directed and acted drama of the transformation of a small-time chiseler into a man of conscience in German-occupied World War II Italy. With Vittorio De Sica. Dir. Roberto Rossellini. **8**

GHOSTBUSTERS—(1 hr. 45 min., '84) A convulsively funny mock horror film with a performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. In present-day New York, little green ghosts are scarfing up leftover food in the corridors of posh hotels; in the apartment of a musician (Sigourney Weaver), eggs pop out of their carton and cook sunny-side up. Three professors thrown out of Columbia go into business as the "ghostbusters" (Bill Murray, Dan Aykroyd, and Harold Ramis), venturing forth in a Caddy ambulance to subdue unruly poltergeists. The intentionally cheesy special effects are hilarious, and Murray, as a libidinous scoundrel who meets his match in Weaver's apartment, gives a brilliant performance. Written by Aykroyd and Ramis. Dir. Ivan Reitman. **43, 220, 319, 528, 530, 644, 707, 724, 909, 939, 971**

GREMLINS—(1 hr. 45 min., '84) Ghoulishly witty but empty-headed horror film. A thoughtful father (Hoyt Axton) buys a harmless, furry little creature in a Chinatown junk shop as a Christmas present for his son. But the son (Zach Galligan) and his family inadvertently allow certain forbidden things to happen, and the cutesy-pie mutates and multiplies itself into a horde of scaly, clawed little monsters. These nasty troublemakers nearly destroy the town, and when the town fights back, the gremlins are ground, flung, dashed to death. The film, written by Chris Columbus, directed by Joe Dante, and produced by Steven Spielberg, is inventive in a macabre way, but after a while one is worn out by the horror-film sadism, the what-will-they-do-next unpleasantness. **33, 113, 304, 307, 326, 514, 541, 601, 754, 904, 919, 970**

KIND HEARTS AND CORONETS—(1 hr. 46 min., '49) An astringently witty British black comedy, stylishly directed by Robert Hamer, with a superlative cast led by Alec Guinness as each of the eight D'Ascoynes whom Dennis Price—ninth in line—must murder to inherit a dukedom and its fortune. With Valerie Hobson and Joan Greenwood. **969**

NIAGARA—(1 hr. 29 min., '53) Marilyn Monroe at her lushest dominates this steamy melodrama of sex and murder, amusingly set in America's happy-honeymoon heaven. The pace is poky and the writing clichéd, but Monroe's performance as the greedy temptress, plus an exciting sequence at the Falls, make this movie reasonably enjoyable. In appropriately lurid color. Dir. Henry Hathaway. **86**

THE NIGHT OF THE HUNTER—(1 hr. 33 min., '55) Charles Laughton directed this odd, haunting film about two children pursued by a murderer in the rural South. Robert Mitchum brings his creepy charm to the role of the religion-obsessed killer; Shelley Winters is, typically, his victim. **969**

THE THIRD MAN—(1 hr. 44 min., '49) A tense, thrilling manhunt drama set in postwar Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Alida Valli, Orson Welles, and Trevor Howard. Dir. Carol Reed. **8**

THIS IS SPINAL TAP—(1 hr. 22 min., '84) Hilarious mock-documentary about the American tour of a stupefyingly bad imaginary rock band, Spinal Tap, comprised of four of the most banal poseurs ever to come out of England. Wickedly funny about the clichés of rock, and a marvelous send-up of pseudo-authentic documentary style. Written and performed by Rob Reiner, Christopher Guest, Michael McKean, and Harry Shearer. Dir. Reiner. **38**

TOUCH OF EVIL—(Uncut: 1 hr. 48 min., '58) One of Orson Welles's greatest films. Welles plays a corrupt border town police chief, Charlton Heston a Mexican narcotics investigator; these two plus Janet Leigh, Marlene Dietrich, Akim Tamiroff, Joseph Calleia, and a variety of others sneak around and drop insinuations about each other in a wonderfully complicated and suggestive plot that successfully challenges conventional notions of good and evil. Welles's direction is endlessly fascinating. **11**

UNFAITHFULLY YOURS (1948)—(1 hr. 45 min.) The original version, and great fun. Rex Harrison, at his most arrogantly flamboyant, is the Thomas Beecham-like conductor who imagines three different responses to his wife's adultery while conducting the music of Wagner, Rossini, and Tchaikovsky. Each fantasy takes its character from the music. Hilarious and disturbing. With Linda Darnell as the wife. Written and directed by Preston Sturges. **8**

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BROADWAY

Previews and Openings

Wednesday, September 18

SONG & DANCE—Bernadette Peters stars as a young English girl on her own in America, in this first musical of the new Broadway season. Music is by Andrew Lloyd Webber and lyrics by Don Black; it's directed by Richard Maltby, Jr., and choreographed by Peter Martins. With Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte D'Amboise, and Mary Ellen Stuart. Previews now prior to a 9/18 opening. Mon.–Fri. at 8, Sat. at 2 & 8, $35–$45; Wed. at 2, $27.50–$37.50. **Royale Theatre,** 242 W. 45th (239-6200). 2 hr. 30 min. All major credit cards.

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*(A Cozmic Soup Opera)*. Lily Tomlin in a solo theatre piece created and written by Jane Wagner. Tues. at 8, Wed. at 2 & 8, Thurs. at 8, $10–$27.50; Fri. at 7 & 10, $17.50–$32.50; Sat. at 2, $15–$30; Sat. at 8, $20–$35.Previews now prior to a 9/26 opening. **Plymouth,** 236 W. 45th (239-6200). 2 hr. 30 min. All major credit cards.

Friday, September 20

THE MARRIAGE OF FIGARO—Richard Nelson's translation and adaptation of Beaumarchais's comedy classic which provided the plot for Mozart's opera, directed by Andrei Serban, with a cast headed by Anthony Heald, Dana Ivey, Mary Elizabeth Mastrantonio, and Christopher Reeve. Featured in the cast are Caitlin Clarke, James Cahill, William Duell, Carol Teitel and Louis Zorich. Settings and costumes are designed by Beni Montresor, and incidental music is by Richard Peaslee. Previews begin 9/20 prior to a 10/10 opening. Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m.. Previews are $27 except Sat. eve., which is $30; after opening, tickets are $30 except Sat. eve., which is $33. **Circle in the Square Theatre,** Broadway at 51st Street (239-6200). 2 hr. 45 min. All major credit cards. **IRLS**

Saturday, September 21

THE ICEMAN COMETH—Jason Robards has the title role, under Jose Quintero's direction, in a revival of the Eugene O'Neill play (as they did in the famous revival of 1956). Barnard Hughes co-stars as the owner of the saloon where down-and-outers gather, and Donald Moffat plays the disillusioned anarchist. Featured in the cast are Leonardo Cimino, Allen Swift, Caroline Aaron, Harris Laskawy, Paul Austin, James Greene, John Christopher Jones, Paul McCrane, Walter Flanagan, Bill Moor. Previews start 9/21 prior to a 9/29 opening. Tues.-Thurs. at 7, Sun. at 3, $27.50–$40; Fri. & Sat. at 7, $32.50–$45. **Lunt-Fontanne,** 205 W. 46th (575-9200). 3 hr. 10 min. Credit cards.

Now Playing

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by AIDS; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore. The acting is remarkable, as are decor, lighting, and costumes. Mon. thru Sat. at 8 p.m., $25–$35; Wed. and Sat. at 2 p.m., $20–$30. **Lyceum Theatre,** 149 West 45th Street (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards-winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Seth Allen, William Youmans, Susan Browning, Patti Cohenour, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36–$45; Wed. at 2 p.m., $32–$40. **Eugene O'Neill,** 230 W. 49th (246-0220). 2 hr. 35 min.

BILOXI BLUES—Bruce Norris stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s; with Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, Brian Drillinger. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m., $22–$32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Van Johnson and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30–$45; Wed. at 2 p.m., $25–$40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.–Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. The film version is coming out Christmas. Gloriosky! **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who keep the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon.–Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $29.50. **Ritz,** 225 W. 48th St. (582-4022). 2 hr. 10 min. All major credit cards.

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; $27.50–$45; Wed. at 2 p.m., $20–$35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ● **IRLS**

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50–$37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m.; $20–$30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. All major credit cards. **IRLS**

OH! CALCUTTA!—A long-running erotic musical comedy/satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30–$45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. 10 min. All major credit cards. ● ●

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m.; $27.50–$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Maryann Plunkett star in the Pulitzer Prize-winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of an event in the life of Seurat and his mistress-model. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m., $35–$45. **Booth Theater,** 222 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

OFF BROADWAY

ABOUT ANNE—Salome Jens's solo enactment of twenty-one Anne Sexton poems. Wed. and Thurs. at 8 p.m., Fri. and Sat. at 7 and 9 p.m., Sun. at 3 p.m.; $12–$14. **Women's Interart,** 549 W. 52nd St.(246-1050).

CURSE OF THE STARVING CLASS—Kathy Bates, Eddie Jones, Bradley Whitford, Karen Tull, with James Gleason, Jude Ciccolella, Stephen Bradbury, and Dan Patrick Brady in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 and 7:30 p.m.; $14–$24. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

THE CUSTOM OF THE COUNTRY—Adapted by Jane Stanton Hitchcock from the Edith Wharton novel; directed by Daniel Gerroll. Play is set in New York and Europe at the turn of the century and focuses on social climbing, sexual conquest, and the pursuit of money. Featured in the cast are Valerie Mahaffey, Trey Wilson, Nesbitt Blaisdell, Michael Countryman, Karen MacDonald, Jane Murray, David Rasche, John Vennema, and Carl Wallnau. Tues. thru Fri. at 8 p.m., Sat. at 6 and 9 p.m., Sun. at 3 and 7 p.m. $15; thru 11/3. **Second Stage Theatre,** 2162 Broadway at 76th Street (873-6103).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20–$30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway.Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20–$24. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ●●

FOOL FOR LOVE—A man and a woman battle for power in a motel in Sam Shepard's play. Tues. thru Fri. and Sun. at 8 p.m.; Thurs. at 3 and 8 p.m., Sat. at 7:30 and 10 p.m.; $22.50–$24.50; thru 9/29. **Douglas Fairbanks,** 432 West 42nd Street (239-4321). ● ●

THE FOREIGNER—Jack Gilpin is the new star of Larry Shue's play about a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m.; Sat. at 7 and 10 p.m.; $21–$24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful oldtimers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $26.50–$30. **American Place Theater,** 111 West 46th Street (869-4731).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ira Hawkins; and featured in the cast are Eydie Alyson, Andrew Hill Newman, Fyvush Finkel, Suzzanne Douglas, and Louise Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m., $27.50–$35. **Orpheum Theatre,** 126 2nd Avenue (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Thurs. at 8 p.m. (all seats for this perf. $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $15–$20. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

A MAP OF THE WORLD—The New York Shakespeare Festival's latest play is written and directed by David *(Plenty)* Hare, and tells of difficulties and conflicts involved in the making of a film during a UNESCO conference in 1976 Bombay. Elizabeth McGovern and Zeljko Ivanmek star, and there's a cast of 28. **Public Theatre,** 425 Lafayette Street (598-7150).

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Featured in the cast are Douglas Bernstein, Kathryn McAteer, Marion Caffey, Ilene Kristen, Keith Curran, Ken Jennings, and Nancy Giles. Mon. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25–$30. **Top of the Gate,** 160 Bleecker Street (475-5120).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981-84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Joel Grey, Donald Berman, David Allen Brooks, Tom Mardirosian, Philip Richard Allen, Concetta Tomei, William DeAcutis, Robert Dorfman, and Richard Zimon. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $18 and $20. **Public/Anspacher Theatre,** 425 Lafayette Street (598-7150).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise. Featured in the cast are Kevin Anderson, Terry Kinney, John Mahoney; and there is no better ensemble acting anywhere. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m., Wed. at 2 p.m.; $14–$24. **Westside Arts,** 407 W. 43rd (541-8394).

PARADISE!—An original musical about what happens to a typical family from Atlanta who become fugitives from justice and are shipwrecked on a seemingly idyllic island. Book and lyrics by George C. Wolfe, music by Robert Forrest, directed and choreographed by Theodore Pappas. Featured in the cast are Danielle Ferland, Tommy Hollis, Jerry Lanning, Janice Lynde, Charlaine Woodard and Ben Wright. Tues.–Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7. **Playwrights Horizons,** 416 West 42nd Street (564-1235).

PENN AND TELLER—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tues. thru Fri. at 8 p.m., Sat. at 3, 7 and 10 p.m.; Sun. at 3 p.m.; $20–$24. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SHORT CHANGE—Geoffrey Gordon's comedy which takes place in an off-campus flat shared by four young people (three guys and a girl); directed by Joshua Astrachan. Featured in the cast are Raphael Sbarge, David Breitbarth, Lea Floden, and Josh Pais. Wed. thru Fri. at 8 p.m. Sat. at 7 and 10 p.m., and Sun. at 3 and 7 p.m.; $22. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

VAMPIRE LESBIANS OF SODOM—Charles Busch's horror play, with *Sleeping Beauty* or *Coma*; directed by Kenneth Elliott. Featured in the cast are the author and the director, Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, Andy Halliday, Meghan Robinson. Tues. thru Thurs. at 8, Fri. and Sat. at 8, Sun. at 3 and 7; $17.50–$20. **Provincetown Theater,** 133 Macdougal Street (777-2571).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Political revue by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman; with Missy Baldino, Jane Brucker, Robert Resnick, Steve Mulch, and Hugh Panaro. Tues.–Fri. at 8 p.m., Sat. at 7 & 10 p.m., Sun. at 3 & 7 p.m.; $10–$15. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

YOURS, ANNE—The diary of Anne Frank, set to music, with libretto by Enid Futterman and music by Michael Cohen; directed by Arthur Masella. Trini Alvarado stars with Ann Talman, Dana Zeller Alexis, David Cady, Betty Aberlin, Merwin Goldsmith, George Guidall, and Hal Robinson. Tues. thru Sat. at 8 p.m. Wed. at 2:30 p.m., Sat. and Sun. at 3 p.m.; $35; from 9/21. **Playhouse 91,** 316 E. 91st St. (831-2000).

THEATER COMPANIES

CHICAGO CITY LIMITS—*Choice Cuts*, favorites from the past and some new topics. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8:30 and 11 p.m.; $10–$12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY—Farley Granger stars in Lanford Wilson's *Talley & Son*, the third in the *Talley Family Trilogy*, which recounts events in the household on 7/4, the same night as the events of *Talley's Folly* are happening; directed by Marhall Mason. Featured in the cast are Helen Stenborg, Trish Hawkins, Elizabeth Sturges, Laura Hughes, and Lindsey Richardson. Tues. thru Fri. at 8 p.m., Sat. at 2 p.m., Sun. at 3 & 7:30 p.m; from 9/24; $22.50–$25. **Circle Repertory,** 99 7th Ave. South (924-7100).

DOUBLE IMAGE REPERTORY—John Patrick Shanley's *Savage in Limbo*, directed by Mark Linn-Baker, is set in a Bronx bar on a hot night. George F. Walker's *Filthy Rich,* directed by Max D. Mayer, is a gangster/gun moll/private eye opus. In repertory Tues.–Sat. at 8, Wed. & Sun at 3; thru 11/24. Phone for specifics. **Double Image,** 304 W.47th Street (245-2489).

FIRST AMENDMENT—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **Theater,** 2 Bond Street (473-1472).

JEAN COCTEAU REPERTORY THEATRE—Craig Smith has the title role in Edvard Radzinsky's *Lunin: Theatre of Death*, translated by Alma Law, directed by Eve Adamson. It's about man's quest to conquer isolation when in political imprisonment. Featured in the cast are Harris Berlinsky, Elise Stone, Craig Cook, Michael Stay, John Schmerling and Coral Potter. Thurs. thru Sat. at 8 p.m., Sun. at 3 and 8 p.m.; $12; thru 9/29. **Bowerie Lane Theatre,** 330 Bowery (677-0060).

KINGS COUNTY SHAKESPEARE CO.—A Shakespeare Sampler of song, dance, drama, and swordplay. The company performs a shortened version of *As You Like It*, 9/29 at 2:30; FREE. **Belvedere Castle Theater,** enter Central Park at 79th Street, south of the Great Lawn (718-596-9685).

LAKOTA THEATRE COMPANY—Euripides' *The Trojan Women*, which makes a powerful statement about the consequences of war; directed by John Geter, and featuring Madeline Barchevska as Hecuba, beleaguered queen of the Trojans. 9/27 thru 10/13; $6; call theatre for details. **Clyde Vinson Studio,** 612 Eighth Avenue (944-2275).

LION THEATRE COMPANY—*The Flatbush Faithful*, a play written and directed by Gene Nye, about a group of Brooklyn Dodger fans, covering the years 1945 thru 1984. Featured in the cast are Jeremy Stuart, Alvin Alexis, Herbert Rubens, Judith Granite, Jim Ricketts, and Alice King. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m. **Judith Anderson Theatre,** 422 West 42nd Street (221-8466).

MANHATTAN PUNCH LINE—Elizabeth Diggs's comedy, *Goodbye Freddy*, directed by Barbara Rosoff, in which Freddy is dead and has invited his friends to a gathering to celebrate his life. Featured in the cast are Barbara eda-Young, Walter Bobbie, Michael Murphy, Nicholas Cortland, Carol Monferdini, and Kit Flanagan. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 9/20 thru 10/20. **Intar Theatre,** 420 West 42nd Street (279-4200).

MEDICINE SHOW—In the fifth of its revival cycle of Cole Porter's musicals, The company offers a production of his *Panama Hattie*, book by Herbert Fields, directed by Barbara Vann. Thurs. thru Sat. at 8 p.m. Sun. at 3 p.m.; $6–$12.; 9/19 thru 11/3. **Medicine Show Theatre,** 6 West 18th Street (255-4991).

MERIDIAN GAY THEATRE—A revival of *If This Isn't Love!*, written by Sidney Morris, tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Eric Gutierres and Steve Satta are the stars. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol Theatre,** 137 West 22nd Street (279-4200).

NEGRO ENSEMBLE COMPANY—*Two Can Play*, Trevor Rhone's comedy about domestic turmoil and political troubles in Jamaica, directed by Clinton Turner Davis, has reopened for an extended run thru 9/29. Sullivan Walker and Hazel J. Medina have the starring roles. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $12–$17. **Theatre Four,** 424 West 55th Street (246-8545).

O'LAC REPERTORY COMPANY—Jacqui Singleton's *The Crazy Man*, and Safiya Henderson-Holmes's *I'll Be Home Soon*, the first deals with a household in turmoil, the second is a futuristic prison drama; both are directed by Randy Frazier. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $7; thru 9/29. **18th Street Playhouse,** 145 West 18th Street (783-2954).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion*, a homage to the best, most popular composers of 19th and 20th centuries; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family in New York, and *Colon, Cristobal: El Genoves Alucinado,* Jose Ignacio Cabrujas's comedy. Thru October. $10 for plays and $15 for musicals. Spanish language programs. Call theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—The return engagement of Charles Ludlam's *The Mystery of Irma Vep*, a penny dreadful, starring Ludlam and Everett Quinton. Fri., Sat., & Sun. at 8, thru September; $20. **Theatre,** One Sheridan Sq. (691-2271).

THEATER FOR THE NEW CITY—*Green Card Blues* by Orlando Doyle; *Fabiola* by Eduardo Machado, directed by James Hammerstein; and *The Tail of the Tiger* by Ralph Pezzullo. Thur. thru Sun. at 8 p.m.; $4. **Theater for the New City,** 162 Second Avenue (254-1109).

THIRTEENTH STREET THEATER—Israel Horovitz's *Line*, in repertory with Steven Bellwood's *Dark Horses* and Alan Magill's *A Neurotic's Guide to Manhattan.* Thru October; $6. Call theater for specifics. **Thirteenth Street Theater,** 50 West 13th Street (675-6677).

TIBER THEATRE COMPANY—Jean-Claude van Itallie's translation of Chekhov's *The Three Sisters*, directed by Robert Landau. Evenings at 7:30 p.m., mats. Sat. and Sun. at 3 p.m.; $6; 9/20 thru 10/6. Tiber Theatre Company at **TOMI Theatre,** 23 West 73rd Street (807-4990).

WEST SIDE REPERTORY—A revival of George Bernard Shaw's *Candida*, a romantic comedy revolving about an the inevitable eternal triangle; directed by Andres Castro. Fri. thru Sat. at 8 p.m., Sun. at 3 and 8 p.m.; $7; thru 9/29. **West Side Repertory Theater,** 252 West 81st Street (666-3521).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A DEFINITE MAYBE—A romantic comedy, by Jean Shepard and John O'Leary, tells of the rebellion of a workaholic woman executive who decides that work is not enough and that she should branch out; directed by Neal Weaver. Featured in the cast are Tanny McDonald, Vernon Morris, Denis Lybe, Tim Hart, Lea Ann Johnson, and Herbert DuVal. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 10/13. **Alvina Krause Theatre,** 306 Wet 38th Street (564-3293).

DIARY OF A MADMAN—Adaptation of the N. V. Gogol comedy/drama classic; directed by Gene Frankel and Alex Okun, starring Simon Kudrov. Fri. thru Sat at 8, Sun. at 3 and 8; $7; thru 9/21. **Gene Frankel Theatre,** 36 West 62nd Street (581-2775).

DOUBLE BILL—Moliere's *The Flying Doctor* and Marivaux's *The Dispute*—two classic French plays in new translations by Peter Basch, directed by Lee Bloomrosen. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 9/29. **Colonnades,** 425 Lafayette Street (573-2222).

THE FICKLE FIDDLE—John Shannon Keogh's musical, directed by Michael Mitchell, about a playwright who returns to Nashville from New York to think over careers, love, and home. Featured in the cast are Jerome Brenner, Anna McDaniel, Steven Graham, Carmen Thomas, Carisa Channing, John Chambers, Kevin Harrar Cramer. Fri. & Sat. at 8, Sun. at 4; $7; thru 10/13 (no performances 9/27 thru 29). **Singers Forum,** 137 Fifth Avenue, 6th floor (228-8426).

INTERNAL COMBUSTION—Richard Caliban's comedy with tragic relief. Fri.–Sun. at 8; $6; thru 9/22. **Nameless Theatre,** 125 W. 22nd Street (242-5598).

LAS MANOS DE MOZART—(In Spanish). Emilio Carballido's play, directed by Emilio Castro. Thurs. thru Sat. at 7:30 p.m., Sat. and Sun. at 2 p.m., Sun. at 6 p.m.; $7; 9/19 thru 29. **Minor Latham Playhouse,** Broadway at West 119th Street (280-2079).

MURDER AT THE VICARAGE—Adapted by Mole Charles and Barbara Toy from Agatha Christie's mystery-thriller, and directed by John Raymond. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $8; thru 9/22. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

THE SPARE SERAPHIM—Donald Yonker's drawing-room comedy for the eighties about an angel who comes to Long Island and plays havoc with ongoing love affairs; directed by Sue Wolf. Featured in the cast are Stephen Turner, Edna Dix, David Reinhardsen, Judy Del Giudice, Annette Jones, and Archie Harrison. Wed. thru Sun. at 8 p.m.; $6; thru 10/6. **New Theatre,** 62 East Fourth Street (541-7035).

SWEET STUFF—Juan Shamsul Alam's controversial play about women in prison, produced by the African Caribbean Poetry Theater, directed by Nina Laboy. Featured in the cast are Laura Elena Surillo, Blanca Camacho, Yvonne Singh, Kathleen Held, Linda Morrow, Toni Ann Johnson, and Evelyn Pagan. Thurs. thru Sat. at 8 p.m.; $5.; thru 9/27. **ACB Theater,** 9 Second Avenue, 4th floor (733-2150).

YOURS, TRULY—Betsy Howie's comedy following the adventures of a nice girl from the midwest as she searches the American media for a personal identity; directed by Peter Spellos. Featured in the cast are Marisa Zalabak, Chip Bolcik, Susan Westerman, Robin Leslie Brown, Jay Rogers, Bob Higgins, Leslie Klein. Wed. thru Sat. at 8 p.m.; $8; thru 9/21. **Westbeth Theatre,** 151 Bank St. (961-2272).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6 p.m., Mon., Wed., and Fri.; 10:30–4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

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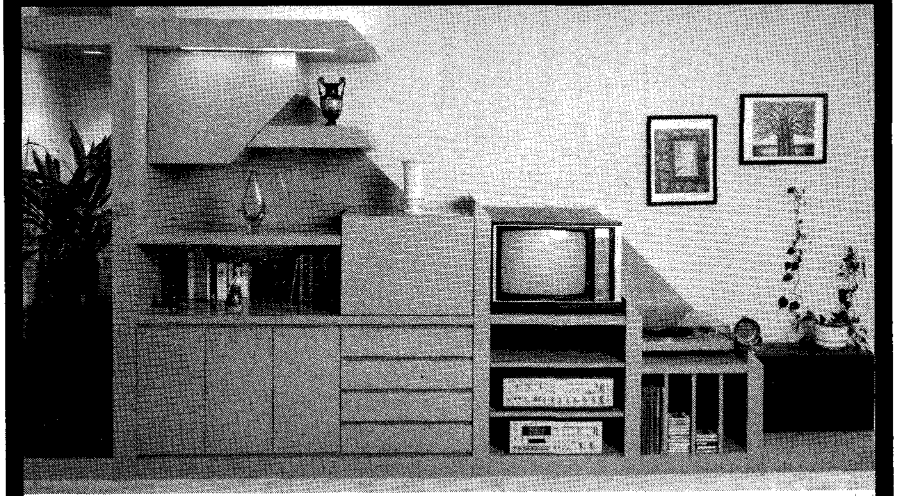

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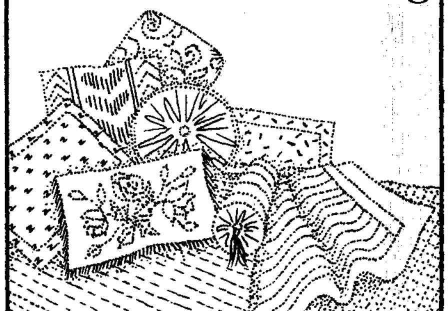

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

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Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

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Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

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Wednesday, September 18

SHIRLEY BASSEY, with the George Shearing-Don Thompson duo. Carnegie Hall at 8. $15–$30.

JUST BORN—A benefit for the Volunteer Stroke Rehabilitation Program. Performers include Joseph Chaikin reading poetry; musicians Ronnie Gilbert, Peter Schickele, the Sheila Jordan-Harvie Swartz jazz duo, Evan Lurie with a tango band; also comedians Steve Ben Israel and Danitra Vance. F. Murray Abraham host. Symphony Space at 8. $25–$100.

LIVING LOFT PLAYERS—Renaissance music. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

TIBERIO NASCIMENTO, guitarist. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

EDWARD POPP, organist. St. Bartholomew's Church, Park Ave. and 50th St., at noon. Free.

THE JAZZMEN—Donnell Libary Center, 20 W. 53rd St., at 12:30. Free.

KENNY WILLIAMS—Jazz. George Washington Bridge bus station, 178th St. and Broadway, at 4:30. Free.

Thursday, September 19

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Gary Graffman. Korngold's Piano Concerto for the Left Hand (U.S. premiere); Schubert's Symphony No. 9. Avery Fisher Hall at 8. $6–$30.

MARTHA HAGEN, harpsichordist (N.Y. debut). Works by Couperin, Rameau, Bach, D. Scarlatti. Carnegie Recital Hall at 8. $7.

ROGER SESSIONS MEMORIAL—Music by Sessions, performed by organist Walter Hilse, soprano Christine Schadeberg, cellist Chris Finckel; the Florilegium Choir, Jo Ann Rice director. St. Paul's Chapel, Columbia entrance, 116th St. and Broadway, at 8. $6.

NEW SCHOOL FACULTY—Performers and composers in a program ranging from art songs to show tunes. With Betty Jones, Joseph Porrello, Edith Kraft, Ophra Yerushalmi, Frank Wigglesworth, Eleanor Cory, Alison Nowak, Stefania M. de Kenessey. New School, 66 W. 12th St., at 6. Free.

NORTHEASTERN ARTS ENSEMBLE, Paul Gallo conductor. Music by Mozart. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

LES SLATER, with a steel band. Music of Trinidad and Tobago. Caribbean Cultural Center, 408 W. 58th St. (307-7420), at 6:30. $6.

ELIZABETH LAUER, pianist. Lincoln Center Library at 4. Free.

MARCO RIZO LATIN JAZZ ENSEMBLE—1 Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at 12. Free.

NEW YORK CITY BRASS ENTOURAGE—Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

HAPPY DAZE BAND—Music from the '50s. Citicorp Market, Lexington Ave. at 53rd St., at 5. Free.

CROSSING POINT, with R. Reiter. Jazz fusion. Port Authority bus terminal, Eighth Ave. and 41st St., at 4:30. Free.

BARGEMUSIC—Pianist Jerome Lowenthal, violinist Ik-Hwan Bae, cellist Timothy Eddy. Bach's Suite No. 1 for Unaccompanied Cello; Dallapiccola's Sonatina Canonica on Caprices of Paganini, for Piano; Debussy's *L'Isle Joyeuse*; Dvorak's Piano Trio in e, "Dumky." Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8. Phone for information on bus transportation to the barge.

SHIRLEY BASSEY, with George Shearing and Don Thompson, pianist and bassist. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $20.

Friday, September 20

NEW YORK PHILHARMONIC—See 9/19.

CHELSEA CHAMBER ENSEMBLE—Mozart's Quintet for Piano and Winds, K. 452; Joseph Fennimore's Sextet for Piano and Winds (world premiere); Debussy's Prelude *Afternoon of a Faun*, N.Y. premiere of chamber version by Hanns Eisler; Spohr's *Nonet*. Carnegie Recital Hall at 8. $5–$50.

BRYAN CARROTT QUINTET—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

KATIE ZHUKOV, flutist, with a pianist. The Galleria, 115 E. 57th, at 12. Free.

JOHN SHAW QUINTET—Jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

FREDERICK MOYER, pianist. Lincoln Center Library at 4. Free.

HUGH BLUMENFELD, DIANE CHODKOWSKI—Centerfold, 263 W. 86th St. (866-4454), at 8. $4.

STATEN ISLAND CHAMBER MUSIC PLAYERS JAZZ QUARTET—"Making Waves," aboard the Staten Island Ferry. From Manhattan at 5:30 and 6:30; from S.I. at 6 and 7. Free with fare: 25 cents from Manhattan only.

JOHN GUTH, guitarist. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. only, after 8 p.m.), at 9:30. $4.

STING—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $18.50.

SHIRLEY BASSEY/GEORGE SHEARING DUO—See 9/19.

Saturday, September 21

ISRAEL PHILHARMONIC ORCHESTRA, Leonard Bernstein conductor. Mahler's Symphony No. 9. Carnegie Hall at 8. $18–$50.

NEW YORK PHILHARMONIC—See 9/19.

HEART, with Go West. Radio City Music Hall at 8. $20.

JAMES BROWN, with Eddie Kendricks and David Ruffin. Beacon Theater, Broadway and 74th St. (787-1477), at 8 and midnight. $18.50, $20.

PHILIP WU, tenor. Alice Tully Hall at 8. Details unavailable.

PATRICK MORAZ, BILL BRUFORD—Music for acoustic piano and drums, with electronic elements. Town Hall at 8. $15.50.

FRED HOUN & THE AFRO-ASIAN MUSIC ENSEMBLE—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

CLASSIC BRASS ENSEMBLE (N.Y. debut), with tympani and organ; Robert Hall conductor. Works by Cheetham, Casals, Gabrieli, Campra, others. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

EL CARIBE EN NUEVA YORK—With the New York Latin Jazz All Stars, Son Primero, Yomo Toro y Su Conjunto. Damrosch Park, Lincoln Center, at 3. Free.

VILLAGE CHAMBER ORCHESTRA—Fanfare from Dukas's *La Peri*; Overture to Rossini's *The Barber of Seville*; Strauss waltzes, "Blue Danube" and "Emperor"; Handel's *Water Music*. Union Square Park, Fourth Ave. at 17th St., at 4. Free. Rain date, 9/22.

ERIKA SWEDBERG,soprano/**ERIN WINDLE,** soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

AGLAIA KORAS-BAIN, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

HAROLD OUSLEY & A CIRCLE OF FRIENDS—The jazz saxophonist plays with drummer Tootsie Bean, bassist Paul Ramsey, pianist James Weidman. "Making Waves," aboard the Staten Island Ferry, from Manhattan at 2 and 3; from S.I., at 2:30 and 3:30. Free with fare, 25 cents from Manhattan only (718-447-4485).

CAB CALLOWAY/CHRIS CALLOWAY/JIMMY DORSEY ORCHESTRA, with Lee Castle; also the Mama Lu Parks Jazz Dancers. Lehman Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11–$15.

SEUFFERT BAND, George F. Seuffert conductor. Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park, Queens (718-468-4355), at 3.

CELEBRATE BROOKLYN—Richie Havens; Skip and the Exciting Illusions; Paula Lockheart, blues singer; Johnny Copeland Blues Band. Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn, at 3. Free. Rain date, 9/22 at 1.

CONSERVATORY CHAMBER CHORUS, Harry Saltzman conductor. Sam Levenson Theater, Brooklyn College, Flatbush and Nostrand Aves., at 8. $3.

SHIRLEY BASSEY/GEORGE SHEARING DUO—See 9/19.

Sunday, September 22

ISRAEL PHILHARMONIC ORCHESTRA, Leonard Bernstein conductor; flutist Ransom Wilson. Bernstein's *Halil* and *Symphonic Dances From "West Side Story"*; Brahms's Symphony No. 1. Carnegie Hall at 3; $18–$50.

GLENDA MAURICE, mezzo-soprano, with pianist Dalton Baldwin. Songs by Purcell, Schubert, Wolf, Ravel, Marx, Rachmaninoff. Alice Tully Hall at 8. $8, $10.

DANNY RIVERA, with a quartet, and other musicians. Madison Square Garden, Felt Forum, at 3. $15–$20.

ZIZI MUELLER, flutist (debut recital), with pianist James Gemmell, cellist Fred Sherry, percussionist Richard Fitz. Music by Crumb, Prokofiev, Messiaen, Weisgall, others. Merkin Concert Hall at 8. $5–$10.

MUSIC FROM CHINA—Twelve musicians performing classical and folk music on traditional instruments, and modern works for violin and piano. Merkin Concert Hall at 3. $8.

TRAYA—Nikhil Ghosh, Nayan Ghosh, Dhruba Ghosh, playing music of North India for tabla, sitar, and sarangi. The Society for Asian Music, at the Metropolitan Museum Uris Auditorium, 81st St. entrance, at 2:30. $8.

A TRIBUTE TO BIRDLAND—Jann Parker, Art Blakey Jr., and the Metropolitan All Stars. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

GRAND CEREMONIAL FOR THE EQUINOX, Raphael Mostel composer-director; the Tibetan Singing Bowl Ensemble, Equinox Winds, Silent Thunder Drummers, Rams' Horns Tocsin. Acoustic music and candles, with more than 35 musicians celebrating the coming of autumn. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., at 8:30. $6, in advance $5. Free.

FESTIVAL DE LA CANCION EVANGELICA—A talent show with 18 singers, plus professional artists. Symphony Space at 3. $8; children $4.

INTI-ILLIMANI—Chilean folk music. Town Hall at 8. $10–$15.

MUSIC BEFORE 1800—10th-anniversary gala concert, with the New York Cornet and Sacbut Ensemble, Pomerium Musices and the Corpus Christi Choir vocal groups, lutenist Paul O'Dette, harpsichordist Louis Bagger. Corpus Christi Church, 529 W. 121st St. (666-0675), beginning at 7 with a champagne buffet. Tickets must be bought in advance; $30.

ST. PETER'S CHURCH—At 5, Joel Forrester Quintet; offering. At 7: the Beaver Harris Group; $5. Lexington Ave. at 54th St.

HERMAN D. TAYLOR, organist. Riverside Church, the Drive at 122nd St., at 2:30. At 2, a carillon recital. Free.

BARGEMUSIC—At 4. See 9/19.

CELEBRATE BROOKLYN—Musicians of Brooklyn Initiative (first performance), with a group of 50 performers including Lester Bowie, Oliver Lake, Cecil Taylor, many more. Music in several styles. Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn, at 3. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park, Queens, at 3. Free.

SHIRLEY BASSEY/GEORGE SHEARING DUO—See 9/19; today at 7.

Monday, September 23

NEW YORK PHILHARMONIC—See 9/19.

FREDERICK MOYER, pianist. Works by Dussek, Reger, Brahms, George Walker (world premiere), Ravel, Liszt-Busoni. Merkin Concert Hall at 8. $8.

CHLOE OWEN, soprano/**MIKAEL ELIASEN,** pianist, with flutist Sato Moughalian. Works by Rorem, Diamond, Barber, Beach, Griffes, Surinach, others. Center for Inter-American Relations, 680 Park Ave. (249-8950), at 8. $5.

INTERNATIONAL AMERICAN MUSIC COMPETITION—Twelve pianists compete in the semi-finals. Carnegie Recital Hall, from 10 a.m. Unreserved seating; free.

LING FENG, singer, with contemporary music of China. Town Hall at 7 and 10. $25, $40.

JUILLIARD BAROQUE PLAYERS—Music of Handel, Telemann, Bach, Heinichen. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

"HOW SWEET IT WAS," a song-and-dance revue, with Jill Corey and a cast of 14, all about "the Fabulous Fifties." Citicorp Market, Lexington Ave. at 53rd St., at 5. Free.

MUSIC FOR A MONDAY AFTERNOON—20th-century Music Group. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

LOU CAIMANO TRIO—Jazz. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

RICHIE BOUCHAS, guitarist, with jazz quartet. Bryant Park, Sixth Ave., 40th–42nd Sts., at 12:30. Free.

Tuesday, September 24

JONATHAN BLEY, pianist. Music by Debussy, Schumann, Bach. Trinity Church, Broadway at Wall St., at 12:45. Free.

CAETANO VELOSO, Brazilian pop singer. Carnegie Hall at 8. Also 9/25. $22.50, $27.

INTERNATIONAL MUSIC COMPETITION—See 9/23.

"HOW SWEET IT WAS"— See 9/23.

JEFF GANZ—Fusion. Cooper Park, Seventh St. and Third Ave., at noon. Free.

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OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—September 23–May 3. Tickets $8–$75. Opening night, Mon., 9/23, at 7:30: Puccini's *Tosca*, Cillario conducting; with Caballe, Pavarotti, MacNeil. 9/24 at 8: Janacek's *Jenufa*, Vaclav Neumann conductor (debut); with R. Alexander, Dunn, Jenkins, Lewis. 9/25 at 8:30: Verdi's *Falstaff*, Levine conducting; with Malipont, Devia, Dubinbaum, Cossotto, Giuseppe Taddei (debut), Gonzalez, Ellis. 9/26 at 8: *Tosca*; same as 9/23. 9/27 at 7:30: Strauss's *Der Rosenkavalier*, Levine conducting; with Troyanos, Jones, Battle, Raffanti, Guenther Reich (debut), Haugland. 9/28 at 2: *Jenufa*; same as 9/24. 9/28 at 8: *Falstaff*; same as 9/25.

New York City Opera

NEW YORK STATE THEATER—Through November 17. Tickets $6–$29. Note: all foreign-language operas are subtitled in English. Tues., 9/17, at 8: Bizet's *Carmen*, Keene conducting; with Vergara, Christos, Theyard, McFarland. 9/18 at 8: Donizetti's *The Daughter of the Regiment*, Rescigno conducting; with Mills, Costa-Greenspon, Shaulis, Wilson, R. McKee. No performance 9/19. 9/20 at 8: Rossini's *Cenerentola*, Siciliani conducting; with Marsee, Munro, Castle, Cousins, Parker, J. McKee. 9/21 at 2: Verdi's *La Traviata*, Pallo conducting; with Christos, Thomsen, Stone. 9/21 at 8: Massenet's *Manon*, Serebrier conducting; with Esham, Leech, Parker, Dansby. 9/22 at 1: Prokofiev's *The Love for Three Oranges*, Keene conducting; with Walker, Castle, Shaulis, Serbo, Lankston, R. McKee, Wexler. 9/22 at 7: Gilbert and Sullivan's *The Mikado*, Abell conducting; with Peterson, Costa-Greenspon, R. McKee, Tate, Billings, J. McKee. No performances 9/24, 25.

Other

LIGHT OPERA OF MANHATTAN—Opening 9/21: Lehar's *The Merry Widow*; Sat. and Sun. at 3:30 and 8, through 10/6. Norman Thomas H.S., 111 E. 33rd St. (532-6180). $17.50, $20; seniors, students, under 12, $12.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 9/22, 29 at 3; 9/26, 27, 10/5 at 8. $15.

AMATO OPERA—Verdi's *Il Trovatore*. 319 Bowery, at E. 2nd St. (228-8200). 9/21, 28, 10/5, 12 at 7:30; 9/15, 22, 29, 10/6, 13 at 2:30. $10.

DANCE

Trisha Brown Company

CITY CENTER—September 17–22. Tickets $10–$30. 9/17 at 7:30, 9/19, 21 at 8: *Glacial Decoy; Accumulation With Talking Plus Watermotor; Lateral Pass* (New York premiere). 9/18, 20 at 8; 9/22 at 3: *Opal Loop; Son of Gone Fishin'; Set and Reset.*

Other

CITIDANCE—Modern-dance company. Bryant Park, Sixth Ave. and 40th-42nd Sts. 9/24 at 12:30. Free.

DANCE PROBE COMPANY—Debut of Daniel Maloney's seven-member troupe, with three new works by the dancer-choreographer. Maloney Studio, 736 Broadway (982-2054). 9/19, 20, 21 at 8. $5.

FRAMEWERKS CO.—An evening of dance and music by Lynn Parkerson, Gary Goodwin, Lisa Bartok. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 9/21, 22, 23 at 8:30. $7.

PAT CATTERSON—"Please, Just Take It One Life at a Time," or "Eleven Characters—the Complete Story." Solo pieces. Marymount Manhattan Theater, 221 W. 71st St. (924-0077). 9/20, 21 at 8; 9/22 at 7. $7.

RIVERSIDE DANCE FESTIVAL—The Yard: N.Y. premieres of works by H.T. Chen, David Dorfman, Holly Fairbank, Linda Tarnay. Theater of the Riverside Church, the Drive at 120th St. (864-2929). 9/20, 21 at 8; 9/22 at 2. $7.

SCHOOL OF AMERICAN BALLET DANCERS—Excerpts from *The Nutcracker* and other ballets. Mayor Koch is host, on the steps of City Hall, 9/18 at noon. Free.

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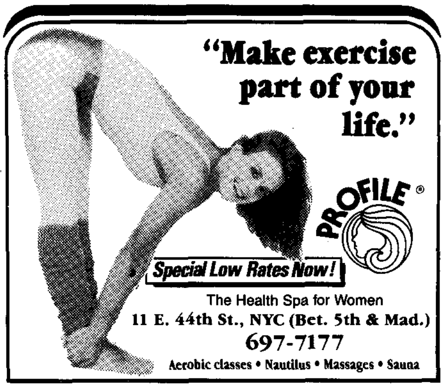

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HENRY BOTKIN—Oil paintings and watercolors from the 20s', 30s' and 40s' by this Boston-born artist who studied in Paris, thru 11/2. Childs, 956 Madison (772-6606).

HANNE BRENKEN—Mythical landscapes, on canvas and paper, thru 9/28. Ericson, 23 E. 74th (737-6155).

ERICH BUCHHOLZ—Wood reliefs, paintings and drawings by this German Constructivist, thru 10/12. Prakapas, 19 E. 71st (737-6066).

GRAHAM CAMPBELL—Abstract paintings on paper, thru 9/28. CDS, 13 E. 75th (772-9555).

KANG-LOK CHUNG—Recent paintings and drawings, thru 10/12. Staempfli, 47 E. 77th (535-1919).

NIKI DE SAINT PHALLE—Recent sculptures based on her studies of the Tarot, thru 10/5. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

WALTER DEXEL—Constructivist paintings, collages, and drawings, from 1917—1969, thru 10/26. Prakapas, 19 E. 71st (737-6066).

PETER GRIEVE—Narrative mixed-media constructions showing amusing encounters between man and object, animal and nature, nature and man, thru 9/28. Kouros, 831 Madison (879-5454).

STEPHANUS HEIDACKER—Large-scale paintings, depicting a figure against a barren landscape, thru 10/5. Schlesinger-Boisante, 822 Madison (734-3600).

EDMUND KALB/RUDOLF WACKER—Expressionistic self-portraits by two Austrian artists, plus photographs, letters, and personal artifacts documenting the artists' lives, 9/18-10/11. Austrian Institute, 11 E. 52nd (759-5165).

HENNER KUCKUCK—Steel-and-wood sculptures inspired by landscape, thru 10/12. Cecil, 16 E. 72nd (517-3605).

JUSTEN LADDA—Word paintings in a series entitled, "The Triumph of Language," thru 10/12. Willard, 29 E. 72nd (744-2925).

DOUG MAGUIRE—Symbolic landscape paintings, thru 10/2. Perlow, 980 Madison (734-7795).

PICASSO—Linoleum cuts, etchings, and aquatints, thru 10/30. Silberberg, 16 E. 79th (861-6192).

ANNE POOR—Landscape paintings of Rockland County, Maine, and the Caribbean island, Anguilla, thru 10/5. Graham Modern, 1014 Madison (535-5767).

FAIRFIELD PORTER—Paintings, drawings, pastels and watercolors, thru 9/28. Hirschl & Adler Modern, 851 Madison (744-6700).

DIETER ROTH—Major prints by this Swiss artist, thru 9/28. Kren, 22 E. 65th (861-9933).

EGON SCHIELE—Paintings, thru 10/12. Sabarsky, 987 Madison (628-6281).

ROBERT SEAVER—Still lifes composed of such images as porcelain cups, maps, and antique silver, in pastel on paper, 9/20-10/20. Cecil, 16 E. 72nd (517-3605).

HENRY WOLF—Paintings inspired by Italian Renaissance and Surrealist works, thru 10/19. Foxworth, 33 E. 65th (772-3460).

GARY WRIGHT—"Mind Maps"in watercolors and colored inks, thru 9/28. Urdang, 23 E. 74th (288-7004).

VLADIMIR ZAKRZEWSKI—Paintings that are a balance between constructivism and expressionism, thru 10/5. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

57th Street Area

HARRY ANDERSON—Lamp sculptures made of old and new lamp parts, plumbing supplies, brass and copper tubing, with neon and incandescent lighting, thru 10/5. Gallery of Applied Arts, 24 W. 57th (765-3560).

BEN-ZION—Iron sculptures, thru 9/28. Dintenfass, 50 W. 57th (581-2268).

FREDERICK J. BROWN—Recent paintings in a series entitled, "Heroes and Rulebreakers," thru 10/5. Marlborough, 40 W. 57th (541-4900).

ROY DE FOREST—Paintings of dogs and woodland images in a folklorist style, plus drawings and a 12-foot polychrome sculpture, thru 10/26. Frumkin, 50 W. 57th (757-6655).

RICHARD DIEBENKORN—Etchings and drypoints, thru 10/12. Heesy, 50 W. 57th (245-1420).

ALBERTO GIACOMETTI—Sculptures, paintings, and drawings, thru 11/2. Janis, 110 W. 57th (586-0110).

JON GROOM/JIM LAWRENCE—Small-scale constructed paintings with geometric images/Figurative sculpture. Thru 9/28. Siegel, 24 W. 57th (586-0605).

JAN HAFSTROM—Abstract paintings with recognizable objects, such as ladders and furniture, placed onto the canvas, thru 9/30. Tilton, 24 W. 57th (247-7480).

KIM HARDIMAN—Mixed-media paintings and works on rice paper, thru 9/28. Viridian, 52 W. 57th (245-2882).

DAVID HOCKNEY—Paintings from the early 60s', 9/19-10/19. Emmerich, 41 E. 57th (752-0124).

IAN HORNAK/DAVID GRAHAM—Lush landscape paintings on canvas and panel/Color photographs. Thru 10/2. Armstrong, 50 W. 57th (582-8581).

KYOHEI INUKAI—Woodcuts, etchings and silkscreens of cats in various poses, thru 10/23. Suzuki, 38 E. 57th (752-1853).

ROBERT IRWIN—Two installations produced in response to the gallery space, plus models, drawings, plans and photographs of other projects, thru 10/12. Pace, 32 E. 57th (421-3292).

THOMAS LANIGAN-SCHMIDT—Wall-hanging, mixed-media pieces in a series called "Venetian Glass," thru 9/28. Solomon, 724 Fifth (757-7777).

GERSON LEIBER—Large-scale expressionistic paintings of women, 9/19-10/26. Rosenberg, 20 W. 57th (757-2700).

WYNDHAM LEWIS—Paintings and drawings from 1910 to 1920, by this English Vorticist, also known for his portraits of the Sitwells, Eliot, and Pound; thru 10/26. Washburn, 42 E. 57th (758-0546).

MORRIS LOUIS—Major works by this Washington Color School painter, known for his "veils" of color, stained canvases, thru 9/28. Emmerich, 41 E. 57th (752-0124).

HEINRICH NICOLAUS/PHILIP TSIARAS—Figurative, neo-expressionistic works on paper, collaborated on by both artists in New York and Florence, thru 10/5. Getler/Pall/Saper, 50 W. 57th (581-2724).

RODNEY RIPPS—Large-scale abstract paintings in a series entitled, "The American Landscape," 9/18-10/19. Del Re, 41 E. 57th (688-1843).

FRED SANDBACK—Recent sculpture, thru 9/28. Goodman, 24 W. 57th (977-7160).

BERNARD TSCHUMI—Over sixty drawings for the Parc De La Villette in Paris, thru 9/28. Protetch, 37 W. 57th (838-2340).

BETTY WOODMAN/JANICE TCHALENKO/MARY HEILMANN—Recent ceramics by all three. Thru 10/5. BlumHelman, 20 W. 57th (245-2888).

CLIFFORD WRIGHT/RICK HORTON/JOAN STOLZ—Romantic paintings by all three, in a show curated by John Bernard Myers, thru 10/2. Fischbach, 24 W. 57th (759-2345).

MICHAEL ZWACK—Paintings and sculpture, thru 9/28. Borgenicht, 724 Fifth (247-2111).

East Village

DAN BLEIER—Sculptures and wall pieces made of concrete, with colored glass chips embedded in them, thru 9/29. Salvador, 216 E. 10th (228-3165).

CLAUDIA DEMONTE/MIKE HOWARD—Paintings depicting this artist's recent travels in Europe and Asia/100 oil paintings, all 10" x 14." Thru 9/29. Gracie Mansion, 167 Ave. A (477-7331).

KRISTINA ELANDER—Psychedelic, "neo-pop" paintings by a Swedish artist, thru 10/6. B-Side, 543 E. 6th (477-6792).

DON FREEMAN—78 canvases with classical Madonna and child images printed on them, thru 9/29. Stokker Stikker, 507 E. 6th (614-0148).

JANE IRISH—Paintings of monumental buildings against barren landscapes, thru 9/29. Sharpe, 175 Ave. B (777-4622).

JED JACKSON—Figurative paintings in lurid colors, thru 9/29. P.P.O.W., 216 E. 10th (477-4084).

ANNE JEPSEN—Large and small-scale Xerox/painting collages of cars, thru 9/28. Puchong, 36a Third Ave. (982-1811).

MARK KOSTABI—Drawings, thru 9/29. Civilisation, 78 Second Ave. (254-3788).

KEVIN LARMON—Paintings of bowls of fruit in different styles, such as Northern European, American Modernist, Photo-Realist, thru 9/28. Nature Morte, 204 E. 10th (420-9544).

AIMEE RANKIN—A series of assemblages in boxes, entitled "History and Desire," thru 10/6. Postmasters, 66 Ave. A (477-5630).

CYNTHIA BETH RUBIN—Paintings that transform natural images into a geometric structure of repetition, plus computer works, thru 10/13. Tawil, 112 E. 7th (477-0861).

LYNNE STONE—Narrative paintings and hand-colored prints, thru 9/29. Area X, 200 E. 10th (477-1177).

DAVID WINTER—One sculpture composed of three intersecting screens which hang from ceiling to floor, thru 10/15. Wyatt, 202 E. 10th (475-3500).

DAN WITZ—New paintings, thru 9/29. Semaphore East, 157 Ave. B (475-2130).

SoHo and TriBeCa

JEAN-MICHEL BASQUIAT/ANDY WARHOL—Collaborative paintings, thru 10/19. Shafrazi, 163 Mercer (925-8732).

HENDRICK BRANDTSOEN/MIKEL DUNHAM—Still-life paintings by a Dutch artist/Box constructions with interiors like stage sets, in a series called "Abandoned Hotel;" thru 10/1. Milliken, 98 Prince (966-7800).

R. WINSLOW BRONSON—Three-dimensional collages , thru 9/26. Eno, 164 Mercer (226-5342).

ROGER BROWN—New paintings by this Chicago artist, of stylized urban and suburban landscapes, thru 10/5. Kind, 136 Greene (925-1200).

JAMES LEE BYARS—Three recent sculptural pieces installed in a golden environment, thru 9/28. Boone, 417 W. Broadway (431-1818).

FREDERICK CHILDS—Narrative paintings that explore what lies beneath man's sense of order, by chronicling the exploits of a particular character, thru 10/5. Brown, 100 Greene (219-1060).

FUJII CHUICHI—Large-scale carved wood sculptures that look like bending trees, thru 10/26. Carpenter + Hochman, 420 W. Broadway (219-0110).

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WEEK

SEPTEMBER 25-OCTOBER 6

TRUMP'S CASTLE
King's Court Showroom (609) 441-8300
City Lites Extravaganza on Stage & Ice
Show Times: 8 & 11 P.M.
Closed Wednesday
Ticket Price: $12.50

ATLANTIS
Atlantis Cabaret Theatre (800) CABARET
9/27-9/28 Jerry Lewis with Bob Anderson
Show Times: 8 & 11:30 P.M.
Ticket Prices: $12.50–15

BALLY'S
The Spa at Bally's (800) BALLYS-7
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Complete 3 day/2 night plan from $395*
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*Per person, double occupancy, subject to availability

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Broadway by the Bay Theater (800) 257-0476
9/28-9/30 The Incredible Chinese Acrobats
10/4-10/6 Patti Labelle & Arsenio Hall
Call theater for show times and ticket prices

RESORTS INTERNATIONAL
Superstar Theatre (609) 340-6830
9/27-9/29 Engelbert Humperdinck
10/4-10/5 Ashford & Simpson
Call box office for information

TROPICANA
Tropicana Showroom (609) 340-4020
9/25-10/27 *Uptown... It's Hot!*
choreographed and directed by Maurice Hines
Call showroom for show times and ticket prices

All performances subject to change.

ART

ROBERT DONLEY—Paintings of New York City with caricatures of city people in them, thru 10/8. Knowlton, 153 Mercer (431-8808).

JOHN FEKNER—Paintings, sculpture, and installations, thru 10/15. Semaphore, 462 Broadway (228-7990).

DOUGLAS FLORIAN—Abstract paintings, thru 9/28. 22 Wooster (431-6445).

ROY FOWLER—Paintings with unexpected color combinations, based on landscapes, thru 10/12. Plumb, 81 Greene (219-2007).

MARYCLARE GALVIN—Sculptures made of cast iron architectural remnants combined with steel, thru 10/3. Neo Persona, 51 Hudson (406-9835).

MOIRA MARTI GEOFFRION—Sculptures of branch forms, in wood and bronze, thru 9/28. 14 Sculptors, 164 Mercer (966-5790).

DAVID R. HUCHTHAUSEN/STEVEN DE VRIES—Glass sculpture by both. Thru 9/29. Heller, 71 Greene (966-5948).

JASPER JOHNS/SAMUEL BECKETT—"Foirades/Fizzles"—a book with five texts by Beckett and thirty-three etchings by Johns, thru 10/5. Lorence-Monk, 568 Broadway (431-3555).

JERRY KEARNS—Paintings and lithographs with newspaper and cartoon imagery, thru 10/12. Exit, 578 Broadway (966-7745).

RONNIE LANDFIELD—Paintings on paper, thru 9/28. Meisel, 141 Prince (677-1340).

DONALD LIPSKI—Surrealistic sculptures, thru 10/12. Germans Van Eck, 420 W. Broadway (219-0717).

GEORGIA MARSH—Romantic landscape paintings of upper New York State and the New England countryside, thru 10/5. Stoler, 13 White (966-5090).

RON MARTIN—Black paintings from 1974-1981, thru 10/12. 49th Parallel, 420 W. Broadway (925-8349).

LIZBETH MITTY—Paintings of urban landscapes, thru 10/9. Esman, 70 Greene (219-3044).

SABINA OTT/RON NAGLE—Expressionistic paintings with offbeat colors/Recent ceramic sculptures. Thru 9/28. Cowles, 420 W. Broadway (925-3500).

TOM OTTERNESS—Whimsical cast bronze sculptures of robots, snakes, plus a fountain and a plaster ceiling frieze, thru 10/5. Alexander, 59 Wooster (925-4338).

KJELL PAHR-IVERSON—Recent abstract paintings by a Norwegian artist, thru 10/5. Stoler, 13 White (966-5090).

PEARL ROSEN—Still-life and figure paintings with dramatic light, thru 9/25. First Street, 386 W. Broadway (226-9011).

DOUGLAS SANDERSON—Minimalist paintings in oil on birch panel, thru 9/28. Weber, 142 Greene (966-6115).

REBECCA WELZ—Wall-hanging constructions of sanded and folded plexiglas, wood, screen and paint, thru 10/1. Steinbaum, 132 Greene (431-4224).

Other

ALEXANDER ARCHIPENKO—Drawings, reliefs, constructions and polychrome reliefs, thru 10/27. Bard College, Annandale-on-Hudson, N.Y. (914-758-6822).

LIZ WHITNEY QUISGARD—Paintings of Moorish interiors, plus sculpture, thru 10/26. Fordham University at Lincoln Center, Lowenstein Library Gallery, 115 W. 60th.

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Works by Csernus, Dine, Dubuffet, Downes, Ipousteguy, Kuper, Miro, Picasso, Szafran, others; thru 10/12.

FORUM—1018 Madison (772-7666). Sculpture and drawings by Gross, Maldarelli, Nadleman, Nivola, Robus, Storrs; thru 10/12.

HAIME—1000 Madison (772-7760). Works by Dunoyer, Larraz, Llona, Miller, Mutal, Sutil, Tacla, Vari, thru 9/28.

HAMILTON—19 E. 71st (744-8976). New prints by Johnson, Mangold, Sultan, others; thru 10/30.

KOVESDY—897 Madison (628-6886). Works by Eastern European Constructivist and Expressionist artists of Der Sturm and the Bauhaus, including Bortnyik, Sonia Delaunay, Gontcharova, Kupka, others; thru 10/15.

MARBELLA—28 E. 72nd (288-7809). Paintings of nature from the 19th and early 20th centuries, by Bierstadt, Cropsey, Hallowell, Marsh, Sloan, others; thru 10/5.

SPANIERMAN—50 E. 78th (879-7085). Paintings about summer, by Bierstadt, Chase, Hassam, Metcalf, Sharp, Williamson, others; thru 9/30.

57th Street Area

DE NAGY/FRENCH/OSCARSSON HOOD—41 W. 57th. Works by thirty abstract artists in a show entitled "Abstract/Issues," thru 9/28.

DEUTSCH—20 W. 57th (765-4722). Works by Criss, Ernst, Frelinghuysen, Lewandowski, Nordfeldt, others; thru 9/28... American 20th-century works, by Avery, Baziotes, Dove, Graves, Hartley, Henri, Marsh, others; works by Aptekar, Daniel, Kelley, Mayer, Schultz; thru 9/30.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Helleu, LeGrand, Riviere; prints by Bresdin, Desmazieres, Escher, Norrman, Redon; thru 9/28.

GRAND CENTRAL—24 W. 57th (867-3344). Long Island landscape painting from 1820 to 1920, by Betts, Chase, Crane, Mount, Tait, others; thru 9/28.

GRUENEBAUM—38 E. 57th (838-8245). Works by gallery artists, thru 10/7.

HABER THEODORE—24 W. 57th (541-9393). Works by Brown, Eisenman, Lewis, Weinstein; thru 10/28.

HEIDENBERG—50 W. 57th (586-3808). Paintings, drawings and sculpture by Arp, Avery, Botero, Cassatt, Chadwick, Chia Degas, Moore; thru 11/2.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). Sculpture by Galliduani, Kessler, Koons, Mucha, Otterson, Puett, Schutte, Survival Research Laboratories, TODT, Victoria; thru 10/5.

MCKEE—41 E. 57th (688-5951). Selected 20th-century drawings; thru 10/5.

MIDTOWN—11 E. 57th (758-1900). Works by gallery artists, including Bishop, Cadmus, Etting, Thon, Moller, others; thru 10/7.

SAMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th–18th centuries; thru 9/28.

SOLOMON—724 Fifth (757-7777). Works by Bickerton, Bowman, Brathwaite, Grayson, Kozlowski, Lee, Mellett; thru 9/28.

East Village

ARTMART—534 E. 6th (777-2177). Paintings and sculpture by Ahern, Geltner, Shane, Wehrli, others; thru 10/6.

AVENUE B—167 Ave. (473-4600). "Forshpeiz"—a preview of works by artists who will show here during the 1985-86 season, thru 9/29.

CHRISTMINSTER—336 E. 5th (475-8369). Works by Aljian, Blair, Bolande, Lawson, Nelson, Powley, White; thru 10/6.

GORNEY—204 E. 10th (420-1760). Works by Halley, Palmer, Rockman, Schuyff, Storey, Vaisman; thru 9/29.

PICTOGRAM—443 E. 9th (865-5476). Works by Glover, Lederer, Naimo, Oji, Wye, in a show entitled, "Modern Mythology"; thru 9/29.

P.S. 122—409 E. 9th (228-4249). Paintings by Cross, Duval, Kuhn, Misslbeck, Tepper; thru 9/29.

WOLFF—513 E. 6th (460-5844). Paintings, watercolors and sculpture by Garet, Halley, Levine, Mentor, Stephan, others; thru 9/29.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (226-2158). "Collaborations"—works in different media by over 150 artists from around the world; thru 9/21.

ARTISTS SPACE—223 W. Broadway (226-3970). Works by Cochran, DeLucia, Freeman, Hill, Kasher, Wiley, others; organized by Kay Larson; 9/21-10/19.

ATLANTIC—164 Mercer (601-0968). Works by gallery artists; thru 9/29.

BASKERVILLE+WATSON—578 Broadway (925-1955). Works by Blair, Dunham, Levine, Milani, Torreano, others; 9/21-10/12.

BAUM—109 Hudson (219-9854). "The Myth of the Hero in Contemporary Art," with works by Gross, Loeb, Medak, Rodriguez, Sellenraad, Siciliano, Warpole; thru 10/12.

BROMM—90 W. Broadway (732-6196). "City Streets," with works by Castoro, Gerlovin, Kostabi, Scarpulla, others; thru 9/28.

FELDMAN—31 Mercer (226-3232). Works by Bevan, Charlesworth, Chunn, Gilmour, Kostabi, others; thru 10/26.

GRUENEBAUM—415 W. Broadway (966-3646). Work by gallery artists; thru 10/12.

HOFFMAN—429 W. Broadway (966-6676). Recent work by gallery artists; thru 10/2.

112 GREENE—Works by twenty artists with the Arthur Roger Gallery in New Orleans; 9/19-10/19.

INGBER—415 W. Broadway (674-0101). Works on paper by Bluhm, Boxer, DeKooning, Hoffman, Motherwell, others; thru 10/5.

MUNROE—415 W. Broadway (226-0040). Paintings, sculpture and drawings by gallery artists; thru 9/28.

NEWBURG—44 White (219-1885). "Persona Non Grata,"with portraits by Alexander, Carey, Lack, Lehndorff & Trulzsch, McCollum & Simmons, others; thru 10/5.

NICHOLS—83 Grand (226-1243). Strother/Elwood prints by Atkinson, Applebroog, Beuys, Burson, Grey, King, Komar & Melamid, Moriarty; thru 10/5.

SEGAL—568 Broadway (431-0010). Works by gallery artists, including Baker, Coe, Cretara, Colbert, Jemison, McKeown, Putterman; 9/21-10/17.

THORP—103 Prince (431-6880). Works by Altoon, Gornick, R. L. Kaplan, Santore, others; thru 9/28.

TWINING—568 Broadway (431-1830). "Proud and Prejudiced"—with works by six British artists, curated by William Feaver, art critic for *The Observer*, thru 10/12.

WASHBURN—113 Greene (966-3151). Works by Bladen, Bluhm, Cote, Jensen, others; 9/18-10/26.

Other

BACA DOWNTOWN—111 Willoughby, Brooklyn (718-596-2222). Installations of stage sets, back-drops and costumes by Buchmuller, Moore, Nunemaker, Stringer, Tisa; 9/20-10/9.

BRONX RIVER GALLERY—1087 E. Tremont, Bronx (589-5819). Works about social issues by Baen, Burroughs, Hertz, Jacobs; thru 11/2.

FASHION INSTITUTE OF TECHNOLOGY—Shirley Goodman Resource Center, 27th St. and Seventh Ave. (760-7760). "Shiseido: The Art of Beauty"—a 113-year retrospective of it's advertising art, thru 10/5.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). "Designed, But Not Realized," with works by Flanagan, Mauren, Mitchell, Pindell; thru 10/12.

LEHMAN COLLEGE—Bedford Park Boulevard West, Bronx (960-8211). Paintings by Bower, Brown, Hartigan, Rifka; thru 11/3.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Works by selected alumni, including Bosman, Kerlin, Mock, Reed, Rifka, Warner, others; 9/20-10/16.

PRATT MANHATTAN CENTER—160 Lexington (718-836-3517). "Illuminating Color"—painters and photographers who use color in different ways, including Arakawa, Garet, Kushner, Murray, Pashke, Pfaff, Samaras, Shore, Sternfeld, others; thru 10/5.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St. (718-875-4031). "The Figure: Allegory and Symbol"—works by Gans, Lind, Machida, Spiegelman, Sebok; thru 10/19.

PHOTOGRAPHY

ROBERT ADAMS—A series of photographs entitled, "Summer Nights," thru 10/12. Burden, 20 E. 23rd (475-8790).

ZEKE BERMAN—Black-and-white photographs of interiors and still lifes using trompe l'oeil effects, thru 10/20. Lieberman & Saul, 338 W. 89th (799-2773). By appointment only.

ROBERT CAPA/HENRI CARTIER-BRESSON—A retrospective, 1932-1954/Sixty black-and-white photographs of writers, artists and celebrities from Europe and America, thru 11/10. I.C.P., 1130 Fifth (860-1777), Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Latin America Last Century: Photographs from the Hoffenberg Collection; thru 10/27.

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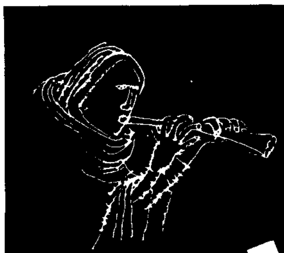

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ART

LOIS CONNER—Platinum prints of Chinese landscapes, thru 10/18. Pfeifer, 568 Broadway (226-2251).

55 MERCER (226-8513). Works by nine photographers; thru 9/21.

NICK GRANITO—Photographic portraits depicting India's diverse population, thru 10/11. Modernage, 1150 Sixth Ave. (674-5603).

LEWIS HINE—Child labor photographs from the turn-of-the-century, 9/21-10/19. Photocollect, 740 West End (222-7381).

LEN JENSHEL—Color photographs of landscapes in the United States, Thailand and Italy, 9/18-10/26. Ledel, 168 Mercer (966-7659).

CLARENCE JOHN LAUGHLIN—Large format photographs from the 40s', thru 9/28. Miller, 724 Fifth (246-1625).

GAIL LEVIN—Color photographs of locations painted by Edward Hopper, thru 9/28. Kennedy, 40 W. 57th (541-9600).

LIGHT—724 Fifth (582-6552). Photographs, works on paper and sculpture by Blell, Crile, Gibson, Groover, Hewitt, Malanga, Samaras, others; thru 9/20.

ROBERT MAPPLETHORPE—Male nudes, orchids, and photo-illustrations for Rimbaud's "A Season in Hell," in various photographic states, such as silver print, platinum print, Polaroid, thru 9/28. Gladstone, 152 Wooster (505-8690).

PACE/MACGILL—11 E. 57th (759-7999). Vintage photographs from Magnum, 1933-1968; thru 10/12.

SANDER—51 Greene (219-2200). European photography of the '50s, with works by Broodthaers, Chargesheimer, Lazi, Schneiders, others; thru 9/28.

SCHOELKOPF—50 W. 57th (765-3540). Photographs of the American West by Curtis, Hayden, Hillers, Jackson, Kolb, Muybridge, others; thru 10/2.

SUE UNTERBERG/GAY BLOCK—Photographs exploring familial relationships by both, thru 10/5. Miller, 38 E. 57th (319-1800).

HATTY VAN ZAK—Erotic photographs of people in make-believe scenarios in exotic hotel rooms, thru 10/16. Cutler, 164 Mercer (219-1577).

WITKIN—415 W. Broadway (925-5510). A selection of photographs, drawings and graphics by artists this gallery has represented over the last 16 years, in tribute to Lee D. Witkin, founder of the gallery; thru 10/26.

WOLF—30 W. 57th (586-8432). "An Obsession Album"-photographs made in the late 1850's by an anonymous Frenchman, thru 10/5.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 9/23 at 9: Tim Miller with his multi-media work, "Buddy Systems." $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Collector's Choice: Sea Shells of Nathan L. Halpern; thru Summer...The Art of Cameroon; thru 10/15...Jewels of India; thru '85.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan .

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1 . . . Emerging Expressions: The Artist and the Computer; thru 9/22 . . .The Bronx: A Celebration; thru '86 . . .Anxious Interiors; thru 10/27 . . .Lydia Rubio and Jose Morales; thru 10/27 . . .Candace Hill-Montgomery; thru 10/27.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Mingei: Japanese Folk Art from the Brooklyn Museum Collection; thru 9/30 . . .Curator's Choice: Indian Pottery from the American Southwest; 9/20-12/2.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.-Fri. 10-5, Sat. 11-5, Sun. 12-5. $2:50, seniors and students $1:50. Sets, Series and Ensembles in African Art; thru 10/20.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors and students $1, free Tues. after 5 . . . Wine: Celebration and Ceremony; thru 10/13 . . .Rare Illustrated Design Books; thru 10/6 . . .Paris Recorded: The Therese Bonney Collection; thru 12/8.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.-Sat. 10-5, Wed. 10-7. $2 donation. Geraldine Rockefeller Dodge: The Life and the Legacy; thru 2/14.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters . . .Alfred Jensen: 50 paintings and 20 works on paper; thru 11/3 . . .New Horizons in American Art: 1985 Exxon National Exhibition; thru 11/3 . . .Collection Gallery: Pablo Serrano Plasters; 9/20-11/10.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . .A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8. Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . .The Jewish Patrons of Venice—Part I; thru 9/29 . . .Personal Visions: The Batkin Collection of Israeli Art; The Furman Collection of Jewish Ceremonial Art; The Schulman Collection of 20th-Century American Art.; thru 10/6 . . .The Holocaust by George Segal with Photographs by Ira Nowinski; thru 9/22.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2:25 . . .Greek and Roman Treasury . . .Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D . . .New Galleries for Ancient Near Eastern Art . . .The Camera and the Photograph: Images in Light; thru 1/5 . . .Keynotes: Two Centuries of Piano Design; thru 11/29 . . .Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . .Taino Art of the Dominican Republic; thru 10/13 . . .The Engravings of Giorgio Ghisi (1520–1582); thru 10/3 . . .Karl Bodmer's America: Watercolors and Drawings; thru 10/6 . . .The 'Iron-Wire' Line: The Art of Chinese Figure Painting; thru 12/29 . . .India! Art of India from 1300–1900; thru 1/5 . . .The Amasis Painter and His World: Vase Painting in Sixth Century B.C. Athens; thru 10/17. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation . Drawings from the Collection of Mr. and Mrs. Eugene Victor Thaw; thru 11/10 . . .Jerome Kern: Composer and Collector; thru 11/17 . . .Vincenzo Bellini (1801–1835); thru 10/6 . . .English Illuminated Manuscripts from the Eighth to the Sixteenth Century; thru 11/10.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. American Naive Paintings from the National Gallery of Art; thru 12/1.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . .Lady from Anadarko; thru 12/29.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Discovery: Rare Honeymooners; thru 9/26 . . .Highlights from the Collection: Music and Comedy; thru 9/26.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $3; children and seniors $1.75. In

Perspective, permanent exhibition on the history and development of holography . . . Light Years.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). Kurt Schwitters; thru 10/1 . . . New Photography; thru 12/3 . . . *Drawing in Austria and Germany*; thru 10/29.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Wurts Brothers Photograph New York; 9/18-1/5 . . . A Frog He Would A Wooin' ....: A Celebration of Amphibia; from 9/24.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2:50, seniors and students $2. Selections from the Permanent Collection; thru 2/9 . . . Edward Lear 1812-1888; thru 11/3.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8. Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Allen Ruppersberg: The Secret of Life and Death; 9/21-11/10.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700-1865 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . Chicago and New York: Architectural Interactions; thru 10/26 . . . To The Publick: New York in Broadside; thru 11/24 . . . The Statue of Liberty Centennial Celebration; thru 3/16.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9 . . . Landmarks in English Literature; thru 12/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. The Avant-garde: Dancers and the Dance; 9/23-11/16.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.,Thurs., Fri. 10-5; Wed. 10-8; Sat.-Sun. 1-6. Contribution suggested. Ponce de Leon: In Search of the Fountain of Youth—paintings by Joe Zucker; thru 9/22 . . . Material Pleasures: Furniture for a Postmodern Age; thru 10/20 . . . The Wool Print: Architect-Designed Fabrics for Chairs; thru 10/20 . . . KN Thurlbeck: Paintings; thru 10/6.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.- Sun. 1-6. $1:50; children 50¢. The Fine Art of Collection I; thru 10/6 . . . Recent Acquisitions and Notables from the Permanent Collection; thru 10/6.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students and seniors 50¢. Ukrainian Folk Costumes . . . To Preserve a Heritage: The Story of the Ukranian Immigration in the United States.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Drawing Acquisitions: 1981-1985; thru 9/22 . . . Michael Graves: Proposed Expansion of the Whitney Museum of American Art: Models, drawings, and plans; thru Nov . . . High Styles: Twentieth-Century American Design; 9/19-2/16. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Art for the Masses 1911-1917, A Radical Magazine and Its Graphics; thru 10/3.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 9/19 at 10 & 2, 9/20 at 10: U.S. and General Foreign Stamps - Postal History. On view from 9/16. **East,** 219 E. 67th St. (606-0400). 9/18 at 10: Christie's Collectibles including Costume, Textiles, Toys and Dolls. On view from 9/14. 9/24 at 10: European and American Furniture, Rugs, Tapestries and Decorative Objects from Estate Sources. On view from 9/20.

DOYLE— 175 E. 87th St. (427-2730). Next sale 9/26.

PHILLIPS— 406 E. 79th St. (570-4830). 9/18 at 10: Autographs, Rare Books, Maps and Prints. On view from 9/15.

SOTHEBY'S— York Ave., at 72nd St. (606-7000). 9/20,21 at 10:15 & 2: Indian, Tibetan, Southeast Asian Art and Indian Miniatures. On view from 9/14.

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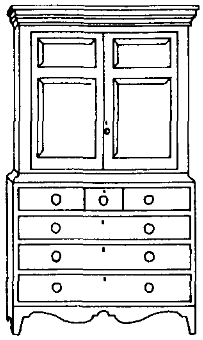

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OTHER EVENTS

FAIRS, CITY-WIDE AND/OR NEIGHBORHOOD IN FEELING, will turn up everywhere this week. Two of the big ones are the same day, 9/22—wear your walking shoes, and take them both in. **New York Is Book Country,** 11–5, turns several blocks of Fifth Ave. into one big bookstore, with 175 kiosks and related literary goings-on, from 48th to 57th Sts. There'll be an antiquarian corner, an auction, and entertainment on a stage at 53rd St. The Municipal Art Society will give walking tours of the avenue; writers, illustrators, editors, cartoonists, and agents will be on hand to autograph, answer questions, and chat. Youngsters will have their own literary corners—53rd St. west of Fifth, where the Donnell Library Center will be open at noon, and under the Atlas statue at 630 Fifth, with storytelling and book talk. Phone for availability of tickets (advance only) for an authors' brunch (556-1981) and a tea (460-1454), and watch weekend papers for who's-where details . . . From 11 to 5 the same Sunday (rain date 9/29), the **Third Avenue Street Festival** extends from 68th to 90th Sts., with restaurants and shops along the way taking part, lots of vendors, entertainers, craftsfolk on hand, not to mention people like Kaye Ballard, Dr. Ruth Westheimer, and Don Correia, all playing host in front of McMullen's, near 72nd St. The biggest performing group will be the New York Pops Orchestra, with Skitch Henderson, who'll be on stage in the same block . . . On the other side of town, the **West 400 Block Association** of 21st, 22nd, and 23rd Sts. will be host at a street fair on 22nd, between Ninth and Tenth Aves., 9/21, 11–5 (rain date 9/22). Chelsea memorabilia is a specialty, along with crafts, raffle, games for kids, a flea market, and food . . . Same day, the **West Tenth Street Fair,** set for 9/21 (rain date 9/22), is in the Village between Bleecker St. and Seventh Ave., a pleasant residential neighborhood, whose association will offer fortune-telling by ancient rune stones and the Village Singers' musical medley—two different touches. Also homemade foods and a bazaar, on an intimate scale . . . Borough fairs, too, and these include the annual **Flatbush Frolic** in Brooklyn, 9/22, noon–5, on seven blocks of Cortelyou Rd., between E. 17th St. and Coney Island Ave. Rain-or-shine fun is in a country mood, starting with a children's parade; following will be vegetable judging, face painting, apple-pie tasting, a kiddies' zoo with pettable animals, foods, and plenty of music on three platforms . . . In the Bronx, the **Salute to Pelham Parkway Festival,** hosted by the Jewish Community Council 9/22, noon–5:30, will have strolling jugglers and mimes, crafts and exhibits, music, fun for children. It's all at Comras Mall, near the Bronx Zoo, Bronx Park East and Lydig Ave. . . . Finally, need we remind you, Little Italy's **Feast of San Gennaro** winds up 9/22, with entertainment and foods the main lures every day and night all week. 9/19 at 6 p.m., the actual Feast Day will be marked by a solemn high mass at Most Precious Blood Church, 113 Baxter St. Most of the activity will take place on Mulberry St.

CELEBRATIONS OF THE SEASON—An **Agricultural Fair** in an old-fashioned country mood will be held 9/21, 22 at the Queens County Farm Museum, Floral Park (718-468-4355), 10–6 each day. Friendly competitions in produce, livestock, crafts, and homemade foods; also games and rides and entertainment in a farm atmosphere. $3 adults, $1 for children 6–12 . . . Staten Island's Clay Pit Ponds State Park Preserve will stage its annual **Harvest Festival** 9/21, noon–4. Horse-shoeing (not the game), bee-hiving, home canning, and other demonstrations, children's crafts, music, nature walks. It's free . . . At **Wave Hill** estate in the Bronx: a bulb sale 9/21, 10–4, in the Greenhouse; free with weekend admission, $2 adults, $1 seniors. 9/22, 1–4, a sick-plant clinic; free with estate admission. And 9/19, the annual garden party of the Friends of Horticulture; benefit tickets, $100–$500 (549-3200) . . . Plants, foods, crafts, books are the lures at the **Harvest Herb Fair** of St. Timothy's Church, on Greenfield Hill, Fairfield, Conn., 9/20, 10–5. There'll also be an herb luncheon, and kitchen and garden tours.

"OPEN HOUSE" can mean different things on different days—or even on the same day. Consider 9/22, for example. The **92nd Street Y,** Lexington Ave. (427-6000), will hold a conventional open house from 1 to 5 introducing us to its new season of classes, workshops, lectures, poetry readings. Quickie samplings in several categories, entertainment, tours of the Parenting Center, exhibits of crafts and jewelry in the studios, talks with instructors, performances by students in the School of Music, and much more (427-1047) . . . The **Van Vorst Park House Tour** will also be on Sun., 1–6. This designated National Historic Place is in nearby Jersey City, on Wayne St., and features 19th-century homes full of architecturally rich detail and art. $8 tickets ($6 seniors) available in the Park, where there will also be refreshments and music (201-435-8808) . . . On the always popular subject of homes: **Where to Find Affordable Brownstones** is the topic of a slide lecture by the Brownstone Revival Committee's Everett Ortner, 9/17 at 6, at the Donnell Library Center, 20 W. 53rd St. Admission's free . . . Back to open houses, one of a different sort: CUNY will stage a free **College and Career Information Fair** at the Graduate Center, 33 W. 42nd St., 9/19, 11–3. Reps from the 19 CUNY campuses will be on hand to talk about all the programs available, and two half-hour career workshops will be given at 12:15 and 1:15.

PERFORMING-ARTS NOTES—With the opera season opening 9/23, the **Metropolitan Opera Guild Lecture Series,** held at St. Peter's Church, Lexington Ave. and 54th St., is also off to a start, with two series kicking off this week: Dale Harris talks about Janacek's *Jenufa* 9/18, and Bridget Paolucci tackles Verdi's *Falstaff* 9/19. Single tickets are $5, each series $13.50; phone 582-7500, ext. 512, for information . . . Bass **George London**, who died this year after a long, incapacitating illness, will be honored by the Wagner Society, 9/20 at 7:30, at an open meeting. Recordings, slides, and commentary will help recall the artist's long career. At the Liederkranz Club, 6 E. 87th St.; $5 . . . .The Market at Citicorp Center is celebrating **The Fabulous Fifties,** with (naturally) lots of live old-time music, hula-hoop and costume contests, and a stage revue (see Concerts listings). Drop by Lexington and 53rd for a schedule of activities . . . The annual **Central Park Folk Festival**, 9/22, 1–4:30, is at the 72nd St. Naumburg Bandshell, and several performers will be on hand, including the Washington Squares, Christine Lavin, and Rod MacDonald. It's free . . . **Greek Night II,** featuring music and dance by costumed performers, will be 9/19 at 8, at the Manhattan Savings Bank, 186 E. 86th St.; free.

HAYDEN PLANETARIUM, at the American Museum of Natural History, C.P.W. at 81st St. (873-1300). Current Sky Show, a double bill: "Halley's Comet: Once in a Lifetime," narrated by William Shatner, and "Hayden: The Golden Years," celebrating the Planetarium's 50th anniversary, with Charlton Heston as narrator. Mon.–Fri. at 1:30 and 3:30; weekends hourly 1–5, with an added 11 a.m. show Sat. $3.75; children to 12, $2.

ARTS, CRAFTS, OTHER SALES—The **Gracie Square Art Show,** in its fifteenth version, is set for 9/21, 22 from noon to dusk (rain dates 9/28, 29), on East End Ave., 84th–87th Sts., next to Carl Schurz Park. The exhibit space is limited, and the artworks have been selected from those by hundreds of competitors . . . 9/22 is the date (if rain, 9/29) for the **Clinton Community Garden Arts and Crafts** show and sale, 1–6, on W. 48th St. west of Ninth Ave. Artists, craftspeople, and photographers from the neighborhood will exhibit, and there'll be unique stuffed dolls and fabric design among other wares. The **Records Flea Market** reopens 9/21, 22, 11–4, at 253 W. 72nd St., second floor, with free admission; there'll be a swap shop for trading on a two-for-one basis, plus unlimited browsing to buy into the golden past . . . **Greenwich House Pottery's Ceramic Bazaar** starts its prices at 50 cents for the creative work done by faculty and students; the show/sale is at 16 Jones St., 9/19–21: 6–9 Thurs; 10–6 Fri.; 10–5 Sat. Admission's free.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.–Thu. 11 a.m.–7; Fri. and Sat. 11–8; Sun. noon–8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.50; children under 12, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $3.75; to 12, $2.50.

TOURS

NOCTURNAL NEW YORK—"Shadows of Eventide." 9/21 at 10, a night trek with New York Walk-About (582-2015 weekdays; 914-834-5388 eves., weekends). Reservations essential for this one; $5.

WALKING IN CENTRAL PARK—"Pure Photographic Chemistry," a tour with the Camera Club of New York and the Central Park Conservancy. 9/21 at 1, meet at Fifth Ave. and 60th St. entrance. Free, but register ahead (260-7077).

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. Discover New York tour: 9/21, 22, at 2, "Dutch to Dollars—The Financial District"; meet at U.S. Customs House, Bowling Green; $8 . . . "Beyond Tilted Arc: About Public Art"; 9/17 at 6 p.m., 42nd St. with the Public Art Fund's Jenny Dixon; 9/24 at 6, the artist Jane Greengold will discuss her installation by Creative Time, in a park near Chinatown; each tour $8 . . . Also, a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign. And a free tour along a portion of Fifth Ave., each Thu. at 12:30; meet at the Urban Center, Madison Ave. at 51st St.

MURRAY HILL—A walk in this tree-lined, brownstone-rich neighborhood, with Adventure on a Shoestring (265-2663). 9/22 at 3, meet at N.E. corner of Madison Ave. and 34th St. $5.

CHINATOWN/LITTLE ITALY—"Ethnic Contrasts." A New York Walk-About (582-2015 weekdays, 914-834-5388 weekends, evenings). 9/22 at 11 a.m. or 2, meet on S.W. corner of Broadway and Canal St. $5.

THRIFT SHOPS—Combination seminar and tour, by the YWCA (755-4500, ext. 105). 9/19, at the Y, Lexington Ave. and 53rd St.: seminar on evaluative techniques of thrift-shop buying, 6–7:30; $12. 9/20, 21, 10:30 a.m.–12:30: visits to two quality shops, with Doris Bookman; $15. Seminar and tour together, $25.

ORCHARD BEACH—A tour at sunset, by the Bronx County Historical Society, with Harvey Lubar. Meet at the stairs of the Orchard Beach bath house, 9/22 at 5:30. $5.

UPPER NEW YORK BAY—"Islands by the Sea." A New York Walk-About (582-2015 weekdays, 914-834-5388 weekends, evenings). 9/22 at 2, meet on N.W. corner of Whitehall and Water Sts., for S.I. Ferry. $5 plus 25 cents fare.

CHELSEA—"Brick and Brownstone on the Hudson Shore," with the Museum of the City of New York (534-1672). 9/22 at 1:30, meet at the Chelsea Hotel, 222 W. 23rd St. $6.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all tours (427-6000, ext. 179). Phone about

out-of-town trips and "activity tours." Both these 9/22: At 11 a.m., a Lower East Side pre-Sukkot walk, with an eye for history; $10. At 1 p.m., a pre-election walk downtown in the old political arena; $10.

FULTON FISH MARKET—With the South Street Seaport Museum. See this thriving wholesale market in action; 9/19 at 6 a.m. Return to the museum for a 7:30 clam chowder breakfast. Advance registration required, 699-9416. $12.

GOURMET BICYCLE TOUR, with the Hungry Pedalers (phone 222-2243, 473-6829). 9/22 at 8:15 a.m. (rain date, 9/29), "City Island Odyssey"—Hispanic pastries and historic districts, along with a picnic visit to the city's "fishing village." Meet at NE corner of Columbus Circle (59th St. and CPW). $8 by mail, $15 for two people (771 West End Ave., No. 12-J, New York 10025 for brochure); $10 and $19, day of trip (food and cost are up to each biker).

PELHAM TO CITY ISLAND TO HUNTER ISLAND, the Bronx shoreline, with the Shorewalkers of New York (663-2167). 9/22 at 9:30 a.m., meet at coffee shop near exit at last stop of IRT No. 6 train. $3.

GREENWICH VILLAGE: BOHEMIAN DAYS—In the footsteps of artists and playwrights seeking "cheap rents, free love, and artistic expression." Sun., through 10/26, 11 a.m. and 2; meet at Jefferson Market Library, Sixth Ave. at 10th St. $5 (924-7187).

UPPER WEST SIDE—Weekly walk with Vivian B. Awner, who explains what shaped the area, from the Dakota's early days to Art Deco. Every Sun. at 2; $6 (662-4042, for meeting place).

SOUTH STREET SEAPORT MUSEUM—Tours include "the best of the ships and buildings." Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400). Also 1½-hour cruises on the sidewheeler *Andrew Fletcher*; daily at 10 (Sat. and Sun. only), noon, 2, 4, 6, 8 (jazz cruises 9/20, 27). Information: 242-3413)

URBAN PARK RANGERS—Tours and workshops; free unless otherwise noted. **Bronx:** 9/21 at 11 a.m., meet at Van Cortlandt Park Golf House, Van Cortlandt Park South entrance of park (548-7880), for a hike around the Croton Viaduct. 9/22 at 1, meet at Mosholu Pkwy. and Van Cortlandt Ave., for a tour along the parkway. 9/22 at 1, meet in Bronx River Park, Lydig Ave. and Bronx Park East (589-0096), for a session on harmony in nature, and a look ahead to the next century's problems of living... **Brooklyn** (718-287-3400): 9/21 at 8 a.m., meet at Ave. U parking lot, Marine Park, for a birding walk in these coastal environs. 9/21 at 1, meet at Myrtle Ave. and St. Edwards St. for a look at bees in Fort Greene Park. 9/22 at 1, meet at the arch, Grand Army Plaza, for a plaza tour, a look at its architecture and history... **Manhattan** (397-3091): 9/21 at 1, meet at Isham St. and Seaman Ave. entrance to Inwood Hill Park for a walk on the park's Nature Trail. 9/22 at 2, meet at Fifth Ave. and 105th St. entrance to Central Park for a visit to the park's "secret garden"... **Queens** (718-699-4204): 9/21 at 1, meet at Willow Lake at 72nd Rd. pedestrian overpass on Grand Central Pkwy., Flushing Meadows-Corona Park, for an "almanac of insects." 9/22 at 1, meet at the upper parking lot of Alley Pond Park, off Winchester Blvd., north of Grand Central Pkwy., for an autumnal-equinox session on "the rise of fall"... **Staten Island** (718-442-1304): 9/21 at 10:30 a.m., meet at Poillon Ave. and Hylan Blvd. for a 1½-hour walk in Blue Heron Pond Park.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): 9/21 at 10 a.m., a mushroom walk, with Marilyn Gallagher; $2. Wetland walks, Sun. at 1; $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-3200): 9/28 at 2:15, a woodland walk; free. 9/14 at 2:15, a butterfly walk with Lambert Pohner, in the gardens; free, with weekend admission, $2. A greenhouse-and-garden walk, every Sun. at 2:15. Free with weekend admission, $2.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. Also: 9/22, a tour of Roosevelt Island; meet at 2, on the R.I. side of the Aerial Tramway; Manhattan stop is at Second Ave. and 59th St. $6 (204-1112).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also: 9/21, a walk in Rutherford, N.J. (876-6688, eves., for details). 9/22, a walk in New Hope, Pa. (260-4029, eves., for details). 9/22 at 1, meet at Sixth Ave. and 23rd St., N.E. corner, for a stroll along Ladies' Mile, the old shopping area, cast-iron neighborhood; $1.

SPORTS

BASEBALL—Mets: Shea Stadium, Flushing (718-507-6387). $7.50–$9. 9/18, 19 at 7:35 vs. Chicago; 9/20 at 8:05, 9/21, 22 at 1:35 vs. Pittsburgh... **Yankees:** Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 9/24, 25, 26 at 8 vs. Detroit.

HORSE RACING—The thoroughbreds are at Belmont for the fall meeting, through 10/21 (718-641-4700). Daily except Tue., post time at 1. $2, $5. Featured races: 9/18, the Hudson; 9/21, the Turf Classic Invitational; 9/22, the Ruffian.

STEPS—9/18 at 6:30 p.m.: **Wall Street Run,** a 5K race that will begin at Broad and Beaver Sts., finishing at the World Trade Center. Proceeds will benefit the American Heart Association and the United Way. 9/22 at 9 a.m.: **Harvey Electronics Women's Half-Marathon** (13.1 miles), East Drive in Central Park, at 69th St.; finishes at Tavern on the Green. Entry fee $8, free T-shirt. New York Road Runners Club: 860-4455.

CHILDREN

ZOOM IN ON HALLEY'S COMET at FAO Schwarz. A slide show has been prepared by the Hayden Planetarium and will be shown at the store every half-hour daily except Sun., through 9/30. Fifth Ave., at 58th St. (664-9400). Free.

MAGICAL SCIENCE THEATRE—Learn about the things that go on inside and outside your body, and play and dance while doing it. 9/19 at 7 p.m.; New York Open Center, Inc., 83 Spring St. (219-2527). $8 adults, $3 children.

STORYHOUR at Eeyore's, 11 a.m. at the Broadway store (at 82nd St.) and 12:30 at the Madison Ave. store (at 81st St.), every Sun. Free, and refreshments are served (362-0634).

PUPPET PLAYHOUSE—"Little Red Riding Hood," an updated version, presented by Puppets to Go. 9/21 at 11; Martin Theatre, 108 E. 89th St.; $3 (reservations suggested: 879-3316).

STORYTELLING—Diane Wolkstein reads "Rubles and Kopecks," a Hasidic tale, on 9/21 at 11:00 a.m. Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

METROPOLITAN MUSEUM OF ART—At the **Uris Center for Education,** 9/21, 22: "An English Country House." Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes ... Meet at the **Great Hall,** 7 p.m. on 9/24, and sketch Egyptian architecture... At the **Children's Bookshop,** 9/21 at 2, join in the "Musical Menagerie," consisting of animal instruments from the museum's collection. Every Sat. and Sun. at noon: storytime. Fifth Ave. at 81st St. (570-3932).

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 9/21 at 1: "Bird Express"—Walk with Sarah Elliott and learn why some birds in Central Park are packing up to fly south. 9/22 at 2 and 3: "Greek Dances"—Dancing by the Hellenic Dancers of Holy Trinity, Hicksville. Free but reservations required for "Bird Express."

CHILDREN'S MUSEUM OF MANHATTAN, at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, children $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, performance area... "Comics Come Alive," comic-strip art through the centuries... 9/21, 22: "Experiments and Mystery and Comic Art, Too"—In comic-strip form, describe your plans for the Fall. On Sat. at 2, Ms. Mabel Holmes, of Con Ed, will show an animated film on electricity, and then conduct some experiments. On Sun. at 2, performance by Rose Reissman and the Ditmas Arts Troupe Ensemble. It's a play and a puzzle. Free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—Call 718-735-4400 for details of daily activities. Hours: Mon., Wed., Fr., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10 a.m.–5. Through 9/19, the theme is "Sailing the Seas," presenting the world of ships and boats, sea plants and animal life, sea shells and sand. 9/22 at 2:30, Goux and Sulanowski will share sea chanties and folk tales. 145 Brooklyn Ave.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 6–11:30, Sat. 6:30–12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

A DISCOVERY OF SOHO—451 Broome St., at Mercer St., 334-1222. Casual. Continental. Spcls: chicken ambassador, pasta primavera, red snapper. Res. sug. L Mon.–Fri. 11:30-4. Br Sat.–Sun. 11:30-4. D Mon.–Sat. 5–midnight. Private parties for 200. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon-5. Br Sat.–Sun. noon-4. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** **AE, DC, MC, V.**

THE COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No Credit Cards.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E)** **AE.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Prix fixe D. Ent. Private parking. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortiglioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.–Sat. noon–4. D Mon.–Fri. 4–9, Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LO SCAMBIO—55 Liberty St., at Nassau St., 406-2900. Casual. Italian-Continental. Spcls: veal chop frescati, red snapper marechiare, lobster fra diablo. Res. sug. L & D Mon.–Fri. 11:45–9:30. Private parties for 160. Pianist Tues.–Fri. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental/nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11:30–5. D daily 6–midnight. Ent. Thurs.–Sat. eves., & Br Sun. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

THOMAS STREET INN—8 Thomas St., at 300 Broadway, 349-6350. Casual. Italian/American. Spcls: linguini con frutta di mare, chicken Dijon, veal Florentino. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Sat. 5–midnight. Private parties for 40. Closed Sun. **(M)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. Outdoor café. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** **AE, MC, V.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. **(M)** **AE.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M)** **AE, CB, DC, MC,V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** **AE, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug.Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. *Spcls: paella à la Valenciana, mariscada* Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE,DC.**

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish/Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Sun.–Thurs. 4–1 a.m., Fri.–Sat. to 2 a.m. Private parties for 10–75. Ent. nightly. **(I)** **AE, CB, DC, MC, V.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tues. **(M)** **No Credit Cards.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. *French. Spcls: Louisiana shrimp, tarte*lette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **No Credit Cards.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** **AE, MC, V.**

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken potpie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.–Fri. 11:45–2. D Mon.–Fri. 5:15–10:30, Sat. to 11:30, Sun. 4:30–9:30. Br. Sun. noon–3:30. **(I)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine

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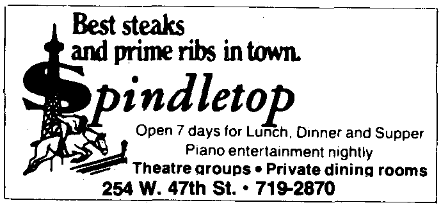

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frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. to 10:15. Ent. nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** **AE, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m., Sun.4:30–1 a.m. Disco Fri.–Sun. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. 3–1, Sun. 3–midnight. Free parking. **(I)** **AE, CB, DC, MC, V.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. 4–9:30. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA TRIESTINA—241 Lexington Ave., bet. 34th–35th Sts., 532-9256. Dress opt. Northern Italian. Spcls: capellini primavera, veal alla casa, chicken Triestina. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, V.**

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialities. Res. sug. L Mon.–Fri. noon–1:30.D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. Outdoor cafe. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC,V.**

14th–42nd Streets, West Side

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PADDY'S CLAM HOUSE—367 Seventh Ave., bet. 30th–31st Sts., 244-1040. Casual. Continental. Spcls: lobster, seafood, steak, chops. Res. sug. L Mon.–Sat. 11–4. D Mon.–Sat. 4–10. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent.

Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** **AE, CB, DC, MC, V.**

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs, Res. sug. L Mon.–Fri. 11:30–3:30. D Mon.–Fri. 3:30–11, Sat. to 11:30, Sun. 3–10. Piano bar in saloon Mon.–Fri. 5–11. Free D parking Mon.–Sat. 5–midnight. **(M)** **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** **AE, CB, DC.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E).** **Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–mid night. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10. Closed Sat.–Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PEARTREE'S—1 Mitchell Pl., corner of 49th St. & First Ave., 832-8558. Casual. American/continental. Spcls: 1½-lb. lobster, crisp roast duck, seafood steamer. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D daily 5–midnight. Bar til 3 a.m. **(I-M)** **AE, CB, DC, MC, V.**

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.–Fri. 11:45–3. D Mon.–Fri. 3–11:30, Sat.–Sun. from 4:30. Pre-theater spec. D 4:30–7. Valet parking from 7. Party room avail. by advance res. **(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. **(I-M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. AE, CB, DC, MC, V.

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual: Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Summer garden. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Private parties for 15–60. **(M)** **AE, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.–Sun. 5–11:30. Closed Mon. **(I)** **No Credit Cards.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–9. Pre-theater D 5–6:30. Discount parking after 5:30. Closed Sun. **(I-M)** **AE, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11–4:30. D daily 4:30–11. **(M)** **AE, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–

Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. (M) AE, CB, DC, MC, V.

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. (I) AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. (M) AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. (E) AE, DC.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. (M) AE, CB, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

NICOLE—870 Seventh Ave., at 56th St., in the Omni Park Central Hotel, 484-3360. Casual. French. Spcls: bouillabaisse, steak au poivre, steak tartare. Res. sug. B daily 7–10:30. L daily 11:30–5. D daily 5–1:30 a.m. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.(M) AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. (M). **Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. (M) AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. (M) AE, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

SEEDA II—309 W. 50th St., 586-4040. Casual. Thai. Spcls: sate, curry, meekrob, tod manpla. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties. Closed Sun. Also **Seeda Thai—204 W. 50th St.,** 586-4513. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. (I) **No Credit Cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. (M) AE, CB, DC, MC, V.

57th–60th Streets

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight.(M) AE, DC, V.

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. (M) AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. (I) AE, DC.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. (M) AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. (E) AE, CB, DC, MC, V.

NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties for 70. (I-M) AE, DC.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. (M-E) **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. (E) **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. (I-M) AE, CB, DC, MC, V.

Above 60th Street, East Side

ABE'S STEAKHOUSE—1290 Third Ave., at 74th St., 861-6600. Dress opt. American. Spcls: USDA prime steak, chops, fresh seafood. Res. sug. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Pianist Tues.–Sat.(M) AE,DC.

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–9:30. Closed Sun. & Mon. (M) No Credit Cards.

AZUMA YA—406 E. 64th St., 758-9555/9639. Casual. Japanese. Spcls: ten varieties of lobster, beef-asparagus yaki, tuna teriyaki. Res. sug. L Mon.–Fri. 11–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Free dim-sum with cocktails daily 5–7. Japanese garden. (M) AE, DC, MC, V.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. (M) AE, DC, MC, V.

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. (E) AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. (I-M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.(M-E) AE, CB, DC, MC, V.

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. (M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. (I) AE, CB, DC, MC, V.

KID CREOLE—1461 First Ave., at 76th St., 879-7676. Casual. Cajun/Creole. Spcls: jambalaya, gumbo, barbecue jumbo shrimp, blackened redfish. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. (M) AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.–Sun. 5:30–11. Complete D. Closed Mon. (M) AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. (M) No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. (M) AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, woodburning grilled swordfish, lemon chicken with noodles, chocolate pecan passion. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:20 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.–Sat. 5–midnight, Sun. 4–11. 2-hr. free parking after 5. (I-M) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5–11. Bar Mon.–Sat. till 1 a.m. Pianist Mon.–Sat. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30, Sun. to 3:30. D daily 6–10:30. S from 10:30. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. (M-E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. (I-M) AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. (M) AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L (E) AE, CB, DC, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

ANCORA—2330 Broadway, at 85th St., 496-9240. Casual. Italian. Spcls: baby squid with tomatoes, parsley & garlic flavored olive oil, papparadelle with artichokes & fresh duck broth, charcoal broiled veal chop, grilled gumbo shrimp, woodburning pizza oven. L Mon.–Fri. noon–4. D daily 5–1 a.m. Br Sat.–Sun. noon–4. (M) AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. (M-E) AE, CB, DC, MC, V.

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. (I) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. (M) AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7–11:30. L daily 11:30–4. D daily 4–midnight. (M) AE, CB, DC, MC, V.

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. (M) AE, DC, MC, V.

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. (M) **Also La Tablita II—1 Herald Sq.,** 244-4488, **and La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. AE, CB, DC, MC, V.

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. (M) AE, DC, MC, V.

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/Continental/seafood, Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. (M) AE, DC, MC, V.

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. (I) AE, DC.

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. (I-M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. (E) AE, DC.

SENIOR'S—3752 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.–Fri. 11–4. Br Sat.–Sun. 10–3. D daily 4–10. Private parties for 25–200. (I-M) AE, MC, V.

QUEENS

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. (I-M) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 212-936-7110. Dress opt. Seafood. Spcls: lobster, centre cut swordfish, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 5–11. Br Sun. noon–3. Ent. nightly. (M) AE, DC, MC, V.

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Thurs., Mario Toledo - Choros from Brazil. Fri.–Wed. from 9–2 a.m., Melcio Milito and his new group. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 9/18,19, Harold Ousley Quartet. 9/20,21, Scott Hamilton Quintet. 9/22, Lodi Carr Quartet. 9/23, Jam Session hosted by Mark Morganelli. 9/24, Tom Varner Quartet. 9/25,26, Major Holly Duo. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 9/18, Dale Powers and the Message.; Fear of Ordinary Life; Simon 7 & Boomerang. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 9/22, Phil Woods Quintet and Laurel Masse and her group. 9/23, Fred Hersch All Stars. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 9/19–22, *Just Once ... A Love Story About Feeling the Magic .. Just Once*, featuring the lyrics and music of Barry Mann and Cynthia Weil. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 9/21, John Hicks Jr. with Mickey Bass. Sets from 9:45. **AE, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 9/18, Vic Juris & Jon Burr. 9/19–21, Michael Howell and Marcus McLauren. 9/23, Frank Noviello and Vick Cenecola. 9/25, John Basile and David Find. 9/26–28, Novella Nelson and Warren Smith. Music from 9:30. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 9/21, Mountain Laurel Bluegrass Band. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 9/19–22, Kenny Rankin. 9/24–29, Mose Allison. Shows Sun.–Thurs. at 9 & 11, Fri.–Sat at 8, 10, & midnight. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 9/18, Casselberry & Dupree. 9/19, New York Songwriters Showcase. 9/24, Eric Bibb; John Gorka; Shawn Colvin. 9/27, Townes Van Zandt. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 9/18–21, Vladimir Shafranov Duo. 9/22–24, Danny Mixon. 9/25–28, Danny Mixon Duo. **Upstairs:** 9/19 at 9, Leata Galloway. 9/20 at 9, Ellen Foley with Marc Shaiman, followed by Gail Boggs with Brenda Madison at 11, and the Mario Cantone Comedy Show at 1 a.m. 9/21 at 9, Marc DeNoel, followed by Music and Comedy Showcase at 11 & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.–Sat. 10–3 a.m., singer Alicia Sherman with Peter Madsen on piano and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Mon. 10–3, singer pianist Baba Motta with John Belzaguy on bass. Tues. 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo followed by Brooks Kerr Duo from 10–3 a.m. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 9/18 at 8, Donna Stearns. 9/19,20 at 8, Lili (Leanora Pisacano). 9/20,21 at 10:30, Bill Schustik, American folk music with guitar and banjo. 9/21 at 8, Kenneth Bell. 9/22, Jay Leonhart with Mike Renzi. 9/26,27 at 8, Michael Sutton. **AE,CB,DC,MC,V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 9/19 at 10 & midnight, guitar wizard Arlen Roth. **No Credit Cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat from 9:30 p.m., Sun.–Mon from 9. Thru 9/21, 24–28, pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/26, Kay Ballard stars with Arthur Siegel in a special show devoted to the Genius of E.Y. ('Yip') Harburg, Tues.–Sat at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 9/18, Arthur Rhames. 9/19, Jeff Franzel Band. 9/20,21, Gadd Gang with Steve Gadd, Cornell Durpree, Richard Tee, Eddie Gomez. 9/22, Nightshift. **AE, CB, DC, MC.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/Continental restaurant. 9/18,24,25, Nina Menge & Jon Weiss. 9/19,26, Nina Sheldon. 9/20,21,27,28, Phoebe Legere. 9/22, Haruko Fujiwara; Paul Salomone. 9/23, Keith McDonald. Music from 9:30. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 9/18, Lone Justice. 9/19,20, King. 9/21, Cocteau Twins. 9/23, In Pursuit. 9/27, Slayer, Bad Brains, and Megadeath. **No credit cards.**

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 9/22, Barry Finnerty Trio with Paul Now and Graham Hawthorne. **MC, V.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat., 2–6. Legendary trumpeter Doc Cheatham, Sun 3–7. Thru 9/22, James Moody. 9/23, Gil Evans' Orchestra. 9/24–29, Dave Holland Quintet with Kenny Wheeler, Julian Priester, Steve Coleman, Marvin 'Smitty' Smith. **AE, MC, V.**

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 9/28, singer and entertainer Teresa Burrell, fresh from 'Dreamgirls,' Tues.–Thurs. at 9 & 11, Fri.–Sat. at 10 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 9/18, R.L. Burnside. 9/20,21, Buster Poindexter a.k.a. David Johansen. 9/23, Hoy Boy and the Doys. Shows from 9 p.m. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 9/22, Herbie Hancock Trio with Ron Carter and Tony Wiliams. 9/23, Mel Lewis and the Jazz Orchestra. 9/24–29, Steve Kuhn Trio featuring Ron Carter and Al Foster. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 9/21, Big Nick Nicholas with John Miller, Jackie Williams, David Jackson, and Richard Williams. 9/22–24, The Vera Auer Quintet with Richard Williams, Billy O'Connell, Walter Perkins and Bob Cranshaw. 9/25–29, The Manny Duran Band. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 9/21, pianist Jane Jarvis with Milt Hinton on bass. 9/22, guitarist Gene Bertoncini with Michael Moore on bass. 9/23, pianist Jim Roberts with Brian Torff on bass. 9/24–28, pianist Kirk Lightsey with Cecil McBee on bass. **AE**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 9/18, Denny Laine, Steve Holly, Lindsey Bridgewater, and Joe Hubbard. 9/20,21, La Bamba & the Hubcaps ; Soozie Tyrell Band. 9/22,23, Bobby Blue Bland; Son Seals. 9/25, Mark Farner. 9/26, Joe Ely; Mindy J. Band. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 9/22, comedienne Pudgy, Tues.–Thurs., Sun. at 9, Fri.–Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. **AE.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 9/19,23–26, comedians Jacki Mason, Danny Curtis with the Dangerfield Trio, Mon.–Thurs. at 9 & 11:15. 9/20,21,27,28, comedians Richie Gold, Joe Vega, Danny Curits, Nancy Redman, Fri. at 9 & 11:30, Sat. at 9 & midnight. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.–Thurs. 8–4 a.m., Fri. & Sat. two shows at 8 & midnight. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and comedian Terry Day. Thurs., magician Devlin and Terry Day. Fri.–Sat., magicians Bob Torkova and Eric DeCamps. Tues.–Thurs. at 9:30, Fri. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20- piece orchestra plays everything from country-western to jazz, Tues.–Sat. 10–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

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Delightful French Cuisine in the Theatre District
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AUGUSTE & MARCEL'S
le Rivage

NIGHTLIFE

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 9/18, Dance Merengue with Wilfredo Vargas, 9/19, Reggae with Ras Michael and the One Vibration Band. 9/20, Tabou Combo - Haiti's Finest. 9/21, Mikata - Afro-Carib Funk. 9/24, The New Music Seminar featuring Mikata, Arto Lindsey & the Ambitious Lovers and Microscopics. 9/25, The African Connection. 9/26, The Magnum Band. **AE, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Thru 10/12, John Wallowitch the 'American Noel Coward,' sings and plays his own songs, Wed.-Sat. at 6:30 . . .Thru 9/28, Montgomery, Plant and Stritch, every Wed.-Sat at 9 . . .9/19-21 at 11, Port Authority Theater Ansemble. 9/24 at 9, singer Richard Allen. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and bellydancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—28 Cornelia St., bet. Bleecker and West Fourth Sts., 242-9557. 9/18, Loria Parker; Wes McAfee. 9/19, Cynthia Crane; Bob Goldstone. 9/20, Barbara Lea sings Kurt Weill. 9/21, Michael Lambert; Wes McAfee. 9/22 at 8 and 10, Bruce Vernon Bradley and May Ellis star in a new musical revue, *A Taste of British Music Hall.* 9/23,24, 'Thanks for the Memory,' the songs of Ralph Rainger. **No Credit Cards.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 9/18, Grace Cosgrove. 9/19-21 at 8, Joyce Lyons. 9/20 at 11, Paula Gallo. 9/21 at 11, Leland Gantt. 9/22 at 8, Betsy Taylor. 9/24, Leigh Clarkgranville. **AE, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. 9/19-10/5, Mel Torme returns with Donnie Osborne, Jay Leonhart and Mike Renzi, twice nightly at 8 and 10:30, except Sun. **AE, CB, DC, MC, V.**

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/29, the Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer Julie Wilson accompanied by pianist Billy Roy in *'S Wonderful, 'S Marvelous, 'S Julie, A Gershwin Celebration,* Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 10/12, singer-pianist Steve Ross, every Tues.-Sat. at 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. from 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues.,Thurs.-Sun. from 7-midnight, Mon. & Wed., pianist Betsy Hirsch takes over. Every Mon.-Fri., from 3-7, pianist Spencer Glanz, and Sat.-Sun., Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.-Fri. 6-11. Sat.-Sun. pianist Nancy Winston, 6-11. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

CHINESE TEA ROOM—165 W. 56th St., 757-9522. Oriental restaurant with jazz-pianist Ellis Larkins playing Mon.-Sat. 9-midnight. **AE, DC, MC, V.**

DIVINO—1542 Second Ave., bet. 80th-81st Sts., 517-9269. Every Tues., Wed. & Sat. from 9-1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Thurs. & Fri., Nancy Marano plays famous Broadway show tunes, past and present. **AE, DC, MC, V.**

WATER'S EDGE—44th Drive & the East River, LIC, 718-392-4055. Restaurant with international fare. Pianist Bill Halsey, Wed.-Sat. from 7:30. Peter Maleverni plays Sun. from 5, Mon.-Tues. from 7:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. 9/18-21 at 8, *The Wonder Years* - musical revue; *Insert Foot* - musical revue at 11. 9/22 at 8:30, Nancy Redman; Bruce Hopkins at 11. 9/23 at 8:30, Richard Tanner; Hal & David at 11. 9/24 at 8:30, Ann Hampton Callaway; Hal & David at 11. **No credit cards.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 9/18-21 at 8, Theatre Olympics. 9/18 at 10, Woman. 9/19 at 10, Tracey Morse. 9/20 at 10, comic Jeffrey Essmann. 9/21 at 10, Nancy Shayne. 9/22 at 8, Stacey Davis. 9/23 at 7:30, *The New Doll In Town* - cabaret revue; improvisational group - For Play at 10. 9/24 at 8, Somewhere Over the Skyline; Miss Gulch Returns at 10. **No credit cards.**

HANRATTY'S—1754 Second Ave., 289-3200. Thru 9/21, Dave McKenna. 9/22, Keith Macdonald. 9/23, John Colianni. 9/24-28, City Light Orchestra. Sun.-Thurs. at 8:30 & 10:30, Fri.-Sat. at 9 & 11. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.-Sat. 8-1 a.m. **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.-Sat. from 9:30-1:30 a.m. Singer-pianist Frank Underwood, Sun.-Tues. from 8:30-12:30. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. **AE, DC, MC, V.**

TED HOOK—256 W. 52nd St., 247-4949. Ted Hook's latest restaurant/piano-bar with Ronny Whyte at the piano every Tues.-Sat. from 10 p.m. Mon., Ronnelle Bright is seated at the piano. **AE, MC, V.**

RADIO
HIGHLIGHTS

Wed., Sept. 18

3:00/WNCN—Offenbach: Tales of Hoffman: Highlights; **C. P. E. Bach:** Fantasias in D, d & F.

WNYC—Speculum Musicae: A 15th Anniversary. Music by Peter Lieberson, Charles Wuorinen & Seymour Shifrin.

4:04/WQXR-AM/FM—Haydn: Sym #39 in g; **Handel:** The Faithful Shepherd: Ballet Music.

5:00/WNCN—Telemann: Suite for 2 Horns, 2 Violins & Bass in F; **J. Strauss Jr.:** Emperor Waltz, Op. 437.

7:03/WQXR-AM/FM—Neruda: Trumpet Cto in E-Flat; **Delius:** Late Swallows.

7:30/WNYC—Wilder: Piano Suite; **Shifrin:** Satires of Circumstance.

8:00/WNCN—Bach: Cto for Violin in a; **Paisible:** Sonata for 4 Recorders.

WNYC—Debussy: Fetes galantes I & II; **Barber:** Piano Cto.

8:05/WQXR-AM/FM—Mendelssohn: The Wedding of Camacho: Ov; **Dvorak:** Piano Cto in g, Op. 33.

9:00/WNCN—Handel: Cto Grosso in F, Op. 3, #4a; **Mozart:** Sym #25 in g.

Thurs., Sept. 19

3:00/WNCN—Boyce: Trio Sonata #9 in C; **Respighi:** Ancient Airs & Dances: Suite #1.

WNYC—Tippett: Sym #3; **Davies:** Vesalii Icones; **Knussen:** Sym #3.

4:04/WQXR-AM/FM—Avison: Cto Grosso #11 in G; **Schubert:** Impromptu in f, Op. 142, #1.

5:00/WNCN—Albinoni: Cto for Oboe in g, Op. 9, #8; **Pizzetti:** Cto dell'Estate: Gagliarda e finale.

7:03/WQXR-AM/FM—Boyce: Cto Grosso in B-Flat; **Bax:** The Garden of Fand.

7:05/WNYC—Roussel: 2 Poems de Ronsard; **Brant:** Sym #1.

8:00/WNCN—Trad.: Gregorian Chant: Whit Sunday Mass; **Mozart:** Sym #8 in D; **Haydn:** Mass #12 in B-Flat, "Harmoniemesse": Credo.

WNYC—Concertgebouw Orchestra. Bernard Haitink, conductor. **Mahler:** Sym #2 in c, "Resurrection."

8:06/WQXR-AM/FM—Berlioz: King Lear: Ov; **Grieg:** Piano Cto in a.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Salvatore Accardo, violinist, and Bruno Canino, pianist. **Beethoven:** Sonata for Violin & Piano #7 in c, Op. 30, #2; **Ravel:** Tzigane.

Fri., Sept. 20

3:00/WNCN—Bach: WTC, Book 2: Preludes & Fugues #6–9; **Vivaldi:** Cto for 2 Trumpets in C, Op. 46, #1.

WNYC—Mahler: Sym #2: Oskar Fried's legendary 1st recording from 1924.

4:04/WQXR-AM/FM—Smetana: The Bartered Bride: Ov; **Leclair:** Flute & Harpsichord Sonata #8 in G.

5:00/WNCN—Haydn: Trio for Baryton #111 in G; **Suppe:** Poet & Peasant Ov.

7:00/WNYC—The Opera Box. Opera & the history of opera in the 20th century.

7:03/WQXR-AM/FM—Albinoni: Cto a cinque in g, Op. 9, #8; **Elgar:** The Wand of Youth.

8:00/WNCN—Suk: Piano Qt in a, Op. 1; **Vivaldi:** Cto for Sopranino Recorder in C.

WNYC—Bizet: Carmen.

8:05/WQXR-AM/FM—Haydn: Sym #94 in G, "Surprise"; **Delius:** Piano Cto in c.

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor. With flutist Paula Robison, Sine Nomine Singers & Brooklyn College Chorus. **Schutz:** Jauchzet Dem Herren; **Handel:** Zadok the Priest: Coronation Anthem for King George II; **Scarlatti:** Suite for Flute & String Orch; **Bach:** Magnificat in D.

Sat. Sept. 21

10:00 a.m./WNCN—Debussy: Petite Piece for Clarinet & Piano; **Tchaikovsky:** Sym #4 in f, Op. 36.

10:04 a.m./WQXR-AM/FM—Mozart: Divertimento in B-Flat; **Handel:** Organ Cto #13 in F: Allegro, "The Cuckoo and the Nightingale."

11:00 a.m. /WNCN—Beethoven: Leonore Ov #3, Op. 72b; **Bach:** Musical Offering: Fugue; **Tchaikovsky:** Mazeppa: Battle of Poltava & Cossack Dance.

12:00/WNYC—Library of Congress Chamber Music. Trevor Pinnock, harpsichordist. **Bach:** The Goldberg Variations.

12:05/WQXR-AM/FM—Neruda: Horn Cto in E-Flat.

1:00/WNCN—Poulenc: Mouvement perpetuel #3; **Tchaikovsky:** Swan Lake, Op. 20: Highlights.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Verdi:** I Lombardi (Lamberti, Sass, Kovats, Hungarian State Opera Orch & Chorus/ Gardelli).

3:00/WNCN—Rachmaninoff: Cto for Piano #2 in c, Op. 18; **Dvorak:** Slavonic Dance in g, Op. 46, #8.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

7:00/WNCN—Avison: Cto Grosso #10 in D after D. Scarlatti; **Bartok:** Hungarian Folksongs from the Csik District.

8:00/WNCN—Artist's Image. Victoria de los Angeles, soprano. **Catalani:** La Wally: "Ebben...Ne andro lontana"; **Debussy:** Demoiselle elue; **Brahms:** Wiegenlied.

9:00/WKCR—Opera Topics. Lorenzo Alvary, host. A report on the G. B. Viotti International Singing Competition in Vercelli, Italy.

WNCN—Saturday Night Opera. **Verdi:** Otello (Jones, McCracken, De Palma, Fischer-Dieskau, Ambrosian Opera Chorus, New Phil Orch/Barbirolli).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Maxim Shostakovich, conductor. With pianist Malcolm Frager. **Tchaikovsky:** Romeo and Juliet: Ov; **Prokofiev:** Piano Cto #1 in D-Flat.

9:30/WKCR—A Kirsten Flagstad Celebration. Stefan Zucker, host. Excerpts from **Wagner's** *Die Walkure* and *Gotterdammerung*, with Kirsten Flagstad, Maria Mueller and Rudolf Bockelmann.

Sun., Sept. 22

9:04 a.m./WQXR-AM/FM—Schubert: Piano Sonata in B; **Sibelius:** Karelia Suite.

10:00 a.m./WNCN—Classic Guitar. **Handel:** Sarabande; **Chopin:** Waltz in f, Op. 69, #1; **A. Scarlatti:** Preambulo.

12:00/WNYC—Brooklyn Academy of Chamber Music. Juilliard String Quartet. **Schumann:** String Qt in F, Op. 41, #2.

1:00/WNCN—Milwaukee Symphony Orchestra. Gunther Herbig, conductor. With flutist Carol Wincenc and trumpeter Debra Hogan. **Bach:** Cantata, "Jauchzet Gott in allen Landen"; **Mozart:** Cto for Flute #2 in D; **Bruckner:** Sym #5 in B-Flat.

2:00/WNYC—Dvorak: Cello Cto.

2:05/WQXR-AM/FM—Italy in Music. With George Jellinek.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With mezzo-soprano Brigitte Fassbaender, tenor David Randall. **Webern:** Im Sommerwind; Six Pieces for Orch, Op. 6; **Mahler:** Das Lied von der Erde.

4:00/WNCN—Bach: Cto for Harpsichord #4 in A; **Chopin:** Rondo for Piano & Orch, Op. 14, "Krakowiak."

6:00/WNYC—St. Louis Symphony. Raymond Leppard, conductor. **Walton:** Scapino, A Comedy Overture; **Saint-Saens:** Violin Cto #3 in b.

7:00/WNCN—Satie: Waltzes: Je te veux; Poudre d'or; **Liszt:** Les Preludes.

8:00/WNYC—Pipedreams. The Music of Petr Eben.

8:05/WQXR-AM/FM—Verdi: Otello (Tebaldi, del Monaco, Protti, Vienna Phil Orch/von Karajan).

9:30/WNYC—Szymanowski: Romance; **Juon:** Cto for Violin, Cello & Piano.

Mon., Sept. 23

3:00/WNCN—Debussy: Preludes, Book I: La Fille aux cheveux de lin; **Bizet:** Sym in C.

4:04/WQXR-AM/FM—Bach: Little Suite #2; **Strauss:** Emperor Waltz.

6:00/WNCN—Friedrich II: Sym #2 in G; **Brahms:** Academic Festival Ov.

7:03/WQXR-AM/FM—Sibelius: Romance in C for Strings.

8:00/WNCN—Bach: Cantata, "Gott, der Herr, ist Sonn und Schild"; Orchestral Suite #2 in b.

WNYC—Bach Gesellschaft. National Academy of Design. Cto in f for Harpsichord & Strings; Cto in C for 2 Harpsichords; Cto in C for 3 Harpsichords & Strings.

8:05/WQXR-AM/FM—Beethoven: King Stephen: Incidental Music; **Ravel:** Piano Cto in G.

9:00/WNCN—Great Concerts From the Y. Recorded at the 92nd Street Y. Oxana Yablonskaya, pianist. **Gluck:** Melody from Orpheus; **Beethoven:** Sonata for Piano in d, Op. 31, #2, "Tempest"; **Chopin:** Sonata for Piano in B-Flat, Op. 35; **Prokofiev:** Sonata for Piano #3 in a; **Mussorgsky:** Pictures at an Exhibition.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. With soprano Kiri Te Kanawa. **Schumann:** Sym #3 in E-Flat, Op. 97; **Mozart:** Overture and Two Arias: Porgi Amor Dove sono (from *The Marriage of Figaro*); **Ravel:** Alborada del gracioso.

Tues., Sept. 24

3:00/WNCN—Mozart: Idomeneo: Ballet Music; **Geminiani:** Cto Grosso in d on Corelli's "La Follia" Variations, Op. 5, #12.

4:04/WQXR-AM/FM—Handel: Organ Cto #4 in F, Op. 4; **Schubert:** Waltzes, Op. 18.

5:00/WNCN—Sibelius: Finlandia, Op. 26; **Mendelssohn:** Hebrides Ov, Op. 26, "Fingal's Cave."

7:03/WQXR-AM/FM—Telemann: Cto in F; **Debussy:** Estampes; **Offenbach:** American Eagle Waltz.

7:05/WNYC—Busoni: Berceuse elegiaque; **Mendelssohn:** Sym #5 in d, "Reformation."

8:00/WNCN—Bach: Fugue for Lute in g; **Avison:** Cto Grosso #11 in G after D. Scarlatti.

WNYC—New Music Los Angeles. The Diverse Americans II—The New Romantics. **Adams:** Shaker Loops; **Schwantner:** Sparrows.

8:05/WQXR-AM/FM—Mozart: Sym #28 in C; **Falla:** Nights in the Gardens of Spain.

9:00/WNCN—Caramoor Festival. Broadcast of concerts performed live at the Caramoor Estate.

9:06/WQXR-AM/FM—Montreal Symphony Orchestra. Charles Dutoit, conductor. With pianist Rudolf Serkin. **Berlioz:** Roman Carnival Ov; **Beethoven:** Piano Cto #1 in C, Op. 15; **Stravinsky:** The Song of the Nightingale; Daphnis et Chloe, Suite #2.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, September 18–20 and 23–24

❷ **WCBS** 212-975-4321
❹ **WNBC** 212-664-4444
❺ **WNEW** 212-535-1000
❼ **WABC** 212-887-7777
❾ **WOR** 212-764-7000
⓫ **WPIX** 212-949-1100
⓭ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-669-7800
Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓝ **UPTOWN** 212-942-7200
Ⓢ **SHOWTIME** 212-708-1600
Ⓦ **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
❾ Jimmy Swaggart
⓫ Civic Programming (except Mon)
Mon/Tom and Jerry
Ⓗ Wed, Mon/**Movie:** Tubby the Tuba
Fri/**Movie:** Starstruck
Tue/The Adventures of Curious George
Ⓢ Mon/**Movie:** Choppy and the Princess

6:05
Ⓗ Thu/Frog and Toad Are Friends

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Great Space Coaster
Ⓗ Thu/Paddington Goes to School
Tue/**Movie:** Dot and the Kangaroo
Ⓢ Wed/**Movie:** Professor Potter's Magic Potion
Tue/Pick Me Up at Peggy's Cove

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America
⓫ Scooby Doo
Ⓗ Thu/Yesteryear . . . 1927
Fri/Life on Earth: Lords of the Air
Ⓢ Fri/Sign of Four
Tue/**Movie:** Professor Potter's Magic Potion

7:30
❺ Woody Woodpecker and Bugs Bunny
❾ Straight Talk
⓫ Heathcliff
Ⓗ Wed/Fraggle Rock (cc)
Mon/Puff and the Incredible Mr. Nobody
Ⓢ Thu/Pick Me Up at Peggy's Cove
Mon/**Movie:** The Bugs Bunny/Road Runner Movie

8:00
⓫ Voltron
Ⓗ Wed/**Movie:** Educating Rita (cc)
Thu/**Movie:** To Catch a King (cc)
Fri/**Movie:** Space Raiders
Mon/**Movie:** Roller Boogie
Tue/**Movie:** Kidco
Ⓢ Wed/**Movie:** Sacred Ground
Thu/**Movie:** The River Rat (cc)
Fri/Faerie Tale Theatre (cc)

8:30
❺ Flintstones
❾ Flying Nun
⓫ Superfriends
Ⓢ Tue/**Movie:** Dark Places

9:00
❷ Catch Phrase
❹ Donahue
❺ Brady Bunch
❼ Morning Show
❾ Gidget
⓫ Incredible Hulk
Ⓢ Fri/The Pointer Sisters in Paris
Mon/Once Upon a Midnight Dreary
Ⓦ Wed/**Movie:** The Night of the Shooting Stars (dubbed)
Thu/**Movie:** The Pope of Greenwich Village
Fri/**Movie:** Pauline at the Beach
Mon/**Movie:** Going Berserk
Tue/**Movie:** Monty Python's the Meaning of Life

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Romper Room
Ⓗ Fri/Video Jukebox

10:00
❷ $25,000 Pyramid
❹ Wed–Fri/Silver Spoons
Mon–Tue/Your Number's Up
❺ I Love Lucy
⓫ Mork & Mindy
Ⓗ Wed/**Movie:** Money on the Side
Thu/**Movie:** Melanie
Fri/**Movie:** Kidco
Mon/**Movie:** Gloria
Tue/**Movie:** Mussolini: The Decline and Fall of Il Duce (Part 1) (cc)
Ⓢ Wed, Mon/**Movie:** Private Potter
Thu/**Movie:** The Hook
Fri/**Movie:** It's a Dog's Life
Tue/**Movie:** Come Fly With Me

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ Love Songs
❼ Headline Chasers
❾ Partridge Family
⓫ Odd Couple
Ⓦ Mon/**Movie:** Private School

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Divorce Court
❼ Wed–Fri/Angie
Mon–Tue/Three's a Crowd
❾ Bewitched
⓫ Odd Couple
Ⓦ Wed/**Movie:** Dreamscape
Thu/**Movie:** Teachers
Fri/**Movie:** Rumble Fish
Tue/**Movie:** Red Dawn

11:30
❹ Scrabble
❺ 1st Edition
❼ All-Star Blitz
❾ I Dream of Jeannie
⓫ Best Talk in Town
Ⓢ Fri/**Movie:** Dark Places
Mon/**Movie:** My Favorite Year (cc)

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
Ⓗ Wed/**Movie:** Reno and Doc
Thu/**Movie:** Hardly Working
Fri/**Movie:** Lies My Father Told Me
Mon/**Movie:** Six Weeks
Tue/**Movie:** Funny Lady
Ⓢ Wed/**Movie:** Popeye
Thu/The Honeymooners . . . The Lost Episodes (cc)
Tue/**Movie:** The Right Stuff (cc)

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** The Alien Oro (1973). Keir Dullea, Robin Ward.
Thu/Movie: Deception (1975). Keir Dullea, Ed Ames.
Fri/ **Movie:** Zandy's Bride (1974). Gene Hackman, Liv Ullmann, Eileen Heckart, Harry Dean Stanton, Susan Tyrrell, Sam Bottoms. Mail-order bride and pioneer husband.
Mon/**Movie:** Come Back, Charleston Blue (1972). Raymond St. Jacques, Jonelle Allen, Godfrey Cambridge. Further adventures of Gravedigger and Coffin in Harlem, in this sequel to *Cotton Comes to Harlem.*
Tue/**Movie:** The Three Musketeers (1974). Richard Chamberlain, Oliver Reed, Raquel Welch, Michael York, Faye Dunaway, Charlton Heston, Frank Finlay, Christopher Lee. Mix of swashbuckler and slapstick, from Richard Lester.
Ⓦ Mon/**Movie:** A Night in Heaven

12:45
Ⓦ Wed/**Movie:** Vertigo

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Joker's Wild
Ⓢ Thu/**Movie:** Ambush
Fri/**Movie:** Come Fly With Me
Ⓦ Thu/**Movie:** Star 80
Fri/**Movie:** Swamp Thing
Tue/**Movie:** Rumble Fish

1:30
❷ As the World Turns
❾ Tic Tac Dough
Ⓗ Wed/**Movie:** Funny Lady
Thu/**Movie:** Six Weeks
Ⓢ Mon/**Movie:** Kipperbang

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
Ⓗ Fri/**Movie:** The Personals
Mon/**Movie:** Melanie
Ⓢ Wed/**Movie:** I Want You
Mon/**Movie:** Going Berserk

2:03
❺ Popeye

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Jetsons
Ⓗ Tue/**Movie:** On Golden Pond
Ⓢ Thu/**Movie:** Choppy and the Princess

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Jayce and the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O
⓫ The Gobots
Ⓢ Fri/Once Upon a Midnight Dreary
Mon/Sign of Four
Ⓦ Wed/**Movie:** The Night of the Shooting Stars (dubbed)
Thu/**Movie:** The Pope of Greenwich Village
Fri/**Movie:** Pauline at the Beach
Tue/**Movie:** Monty Python's the Meaning of Life

3:30
❺ Wed–Fri/He-Man and the Masters of the Universe
Mon–Tue/She-Ra
⓫ Wed–Fri/Super Week
Mon–Tue/LBS Children's Theatre
Ⓗ Thu/**Movie:** The Bugs Bunny/Road Runner Movie
Fri/Fraggle Rock (cc)
Ⓢ Tue/Pick Me Up at Peggy's Cove
Ⓦ Mon/**Movie:** The Fabulous Adventures of Baron Munchausen

4:00
❷ America
❹ Love Connection
❺ Mon–Tue/He-Man and the Masters of the Universe
❼ Jeopardy
❾ Dallas
⓫ Wed–Fri/Voltron
Mon–Tue/The Transformers
⓭ Sesame Street (cc)
Ⓗ Wed/**Movie:** Tubby the Tuba
Fri/Life on Earth: Lords of the Air
Mon/Puff and the Incredible Mr. Nobody
Ⓢ Wed, Tue/I'm a Fool
Thu/**Movie:** Treasure in the Caves
Fri/Faerie Tale Theatre (cc)
Mon/**Movie:** Choppy and the Princess

4:30
❹ People's Court
❺ Thundercats
❼ Sale of the Century
⓫ Wed–Fri/Laverne & Shirley
Mon–Tue/G.I. Joe
Ⓗ Mon/**Movie:** Tubby the Tuba
Tue/**Movie:** Dot and the Kangaroo

5:00
❷ ❹ ❼ News
❺ Brady Bunch
❾ Police Woman
⓫ Little House on the Prairie
⓭ Mister Rogers' Neighborhood
Ⓗ Thu/**Movie:** Sacred Ground
Fri/Inside the NFL
Ⓢ Wed/**Movie:** Sacred Ground
Fri/Sign of Four
Tue/**Movie:** Professor Potter's Magic Potion
Ⓦ Wed/**Movie:** A Minor Miracle
Thu, Mon/**Movie:** Nicholas Nickleby (1982)
Fri/**Movie:** Jaws 3
Tue/**Movie:** The Adventures of Buckaroo Banzai

5:30
❺ What's Happening
⓭ Wed–Fri/Electric Company
Mon–Tue/3-2-1 Contact
Ⓗ Wed/Fraggle Rock (cc)
Ⓢ Mon/**Movie:** The Bugs Bunny/Road Runner Movie

Weeknights, September 18–20 and 23–24

WED., SEPT. 18

6:00
2 4 7 News
5 Different Strokes
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Who's Taking the Heat?
H **Movie:** Mother Lode

6:30
5 Too Close for Comfort
11 The Jeffersons
13 Nightly Business Report
21 Saving Energy

7:00
2 4 7 9 11 News
5 Three's Company
13 Monty Python
21 Nightly Business Report
S The Honeymooners . . . The Lost Episodes (cc)
W **Movie:** Cloak & Dagger

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 **Baseball:** Chicago Cubs vs. Mets
11 **Baseball:** Yankees vs. Detroit Tigers
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Stir Crazy
4 Highway to Heaven
5 P.M. Magazine
7 45/85 (cc)
21 Nanny
31 Video Music Box
H **Movie:** The Terminator (cc)
N **Movie:** Kaddish
S Brothers (cc)

8:30
5 **Movie:** Murder by the Book. Peter Falk, Martin Milner. A Columbo exercise.
13 The Tripods
S Washingtoon

9:00
2 Charlie & Company
4 Hell Town
13 Almonds and Raisins: A History of the Yiddish Cinema. Orson Welles narrates, with film excerpts and remarks by actors, actresses, and directors.
21 Fall and Rise of Reginald Perrin
31 Gold Lust
S **Movie:** Popeye
W **Movie:** Dreamscape

9:30
2 George Burns Comedy Week
21 The Bounder

10:00
2 The Equalizer
4 St. Elsewhere
5 11 News
21 Bless Me Father
31 In Open Air: A Portrait of American Impressionists
H **Movie:** Mussolini: The Decline and Fall of Il Duce (Part 1) (cc)
N **Movie:** Day for Night

10:15
9 Kiner's Korner

10:30
9 Benny Hill
21 Only When I Laugh
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Bizarre
11 Odd Couple
13 To the Manor Born
21 Doctor Who
S **Movie:** Squeeze Play
W **Movie:** Kinky Ladies of Bourbon Street

11:30
2 **Movie:** The Awakening of Candra (1983). Blanche Baker, Cliff DeYoung.
4 Tonight Show
5 Dynasty
7 Nightline
9 Hawaii Five-O
11 The Honeymooners
13 Monty Python
21 Long Island Report

11:50
H America Undercover: UFO's—What's Going On?

12 MIDNIGHT
7 Eye on Hollywood
11 Twilight Zone
13 Masterpiece Theatre—The Irish R.M. (cc)
N **Movie:** One Deadly Summer

12:30
4 David Letterman
5 Naked City
7 Sally Jesse Raphaël
9 Best of Saturday Night Live
11 Space: 1999
W **Movie:** Vertigo

12:40
S **Movie:** Best Defense

12:50
H **Movie:** Body Rock

1:00
2 New Avengers
7 **Movie:** The Subject Was Roses (1968). Patricia Neal, Jack Albertson. Albertson's Oscar winner.
9 Joe Franklin

1:30
4 11 News

1:32
5 **Movie:** The Far Pavilions. Ben Cross, Amy Irving. (Part 3 of 3.)

2:00
2 News
4 Price Is Right
9 **Movie:** The Castle of Fu Manchu (1968). Christopher Lee, Richard Greene.
11 **Movie:** Blondie in the Dough (1947). Penny Singleton, Arthur Lake.

2:20
S **Movie:** The Wicked Lady

2:30
4 Ben Casey
H **Movie:** Carnal Knowledge

2:45
W **Movie:** The Night of the Shooting Stars (dubbed)

3:30
4 Ben Casey
5 Get Smart
11 F Troop

4:00
9 Joe Franklin
11 Emergency!
S I'm a Fool

4:15
H **Movie:** Beyond the Limit

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Here's Lucy
7 Morning Stretch
11 News
S **Movie:** I Want You

THU., SEPT. 19

6:00
2 4 7 News
5 Different Strokes
9 Hart to Hart
11 Private Benjamin
13 New Jersey Nightly News
21 Wildlife Woodcarvers
S **Movie:** The River Rat (cc)

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Roughing It

7:00
2 4 7 9 News
5 Three's Company
11 The Jeffersons
13 Food for Thought
21 Nightly Business Report
H Inside the NFL
W **Movie:** Bitter Victory

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 **Baseball:** Chicago Cubs vs. Mets
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Magnum, P.I.
4 Cosby Show
5 P.M. Magazine
7 **Pro Football:** Chicago Bears vs. Minnesota Vikings
11 **Movie:** House Calls (1978). Walter Matthau, Glenda Jackson, Art Carney, Richard Benjamin. Widowed doctor tries to woo Jackson and still maintain independence.
21 Stephane Grappelli in New Orleans
31 Video Music Box
H **Movie:** Roadhouse 66
N **Movie:** Oh! What a Lovely War
S **Movie:** My Tutor

8:30
4 Family Ties
5 All in the Family
13 Currents

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
13 A Walk Through the 20th Century With Bill Moyers—The Image Makers. Pioneers in P.R., including Ivy Ledbetter, who transformed John D. Rockefeller from "robber baron" to "public benefactor." (cc)
21 Here's to Your Health
31 In Celebration of Human Rights
W **Movie:** Teachers

9:30
4 Night Court
21 This Old House (cc)

10:00
2 Hometown
4 Hill Street Blues
5 11 News
13 Memories of War—A Light in Darkness. Escape of Danish Jews to Sweden, by sea, over two-week period in 1943.
21 Soundstage
31 Tony Brown's Journal
H **Movie:** Mussolini: The Decline and Fall of Il Duce (Part 2) (cc)
S The Honeymooners . . . The Lost Episodes (cc)

10:15
9 Kiner's Korner

10:30
9 Benny Hill
31 Doctor Who
N **Movie:** The 4th Man

11:00
2 4 7 News
5 Taxi
9 Bizarre
11 Odd Couple
13 Memories of War—The Missing. Six million Russian W. W. II POW's, whom Stalin declared traitors and sent to Gulags in Siberia.
21 Doctor Who
S **Movie:** The Right Stuff (cc)
W **Movie:** Jack 'n' Jill, Part II

11:30
2 Columbo
4 Tonight Show
5 Dynasty
7 Nightline
9 Off-Track Betting
11 The Honeymooners
13 Lotte Eisner in Germany
21 Long Island Report
H **Movie:** The Seduction of Joe Tynan

12 MIDNIGHT
7 Eye on Hollywood
9 Hawaii Five-O
11 Twilight Zone

12:30
4 David Letterman
5 Naked City
7 Sally Jesse Raphaël
11 Space: 1999
N **Movie:** Gabriela
W **Movie:** Star 80

1:00
2 New Avengers
7 **Movie:** Fat City (1972). Stacy Keach, Jeff Bridges. Boxer on lean times; a good one from John Huston.
9 Joe Franklin

1:25
H Inside the NFL

1:30
4 11 News

1:32
5 America's Top Ten

2:00
2 News
4 Price Is Right
9 **Movie:** Mourning Becomes Electra (1947). Raymond Massey, Rosalind Russell. O'Neill play updates Greek tragedy to American Civil War, with elephantine results.
11 Lifestyles of the Rich and Famous

2:02
5 **Movie:** The Lady From Shanghai (1948). Orson Welles, Rita Hayworth, Everett Sloan. Decadence on the high seas, dazzling hall-of-mirrors shoot-out.

2:20
S **Movie:** Now and Forever

2:25
H **Movie:** The Wild Life

2:30
4 Ben Casey
W **Movie:** The Pope of Greenwich Village

3:00
11 Africa: A Continent in Crisis

3:30
4 Ben Casey

3:50
S **Movie:** My Tutor

4:00
9 Joe Franklin
11 Emergency!

4:10
H **Movie:** The Big Score

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 It's Your Business

5:30
4 Here's Lucy
7 Morning Stretch
11 News

5:35
S **Movie:** Choppy and the Princess

FRI., SEPT. 20

6:00
2 4 7 News
5 Different Strokes
9 Hart to Hart
11 Private Benjamin
13 New Jersey Nightly News
21 Motorweek
H **Movie:** Trenchcoat (cc)
S **Movie:** Kavik the Wolf Dog

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Victory Garden

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Capitol Journal
21 Nightly Business Report
W **Movie:** Rumble Fish

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 **Special:** The Second Annual MTV Video Music Awards
7 Entertainment Tonight
9 11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Video Jukebox

8:00
2 How Bugs Bunny Won the West
4 Knight Rider
7 Webster (cc)
9 **Baseball:** Pittsburgh Pirates vs. Mets
11 **Baseball:** Yankees vs. Baltimore Orioles
21 Smithsonian World
31 Washington Week in Review
H **Movie:** C.H.U.D.
N **Movie:** Dodeskaden
S **Movie:** The Wild Life (cc)

8:30
2 Dallas
13 31 Wall Street Week

9:00
7 Spenser: For Hire (cc)
13 Great Performances—Dance in America: Balanchine Celebrates Stravinsky. Three ballets by Balanchine (*Agon, Variations,* and *Persephone*) in honor of Stravinsky's one-hundredth birthday. Featured NYC ballet dancers include Heather Watts, Mel A. Tomlinson, Suzanne Farrell, and Vera Zorina.
21 **Movie:** The Scarlet Letter (1934). Colleen Moore, Hardie Albright.
31 Masterpiece Theatre—The Irish R.M.
W **Movie:** The Adventures of Buckaroo Banzai

9:30
H **Movie:** Hot Dog . . . The Movie

10:00
2 Falcon Crest
4 Miami Vice
5 News
31 Eye on Dance
S The Pointer Sisters in Paris

10:30
11 News
13 Made in the USA: The Stone Carvers
21 Alive From Off Center
31 Doctor Who
N **Movie:** King and Country

SOLUTIONS TO LAST WEEK'S PUZZLES

C	O	W	S	L	I	P	S		N	U	N	C	I	O
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TELEVISION

10:45
❾ Kiner's Korner

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓭ Sneak Previews
㉑ Doctor Who
🅢 **Movie:** Tightrope (cc)
🅦 **Movie:** All-American Girls in Heat

11:15
🅗 On Location: Steven Wright

11:30
❷ **Movie:** Sunburn (1979). Farrah Fawcett, Charles Grodin.
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ TV 2000
⓫ Odd Couple
⓭ **Movie:** Till Marriage Do Us Part (1974). Laura Antonelli, Alberto Lionello.
㉑ Long Island Report

12 MIDNIGHT
❼ Eye on Hollywood
⓫ The Honeymooners

12:15
🅗 **Movie:** Tightrope (cc)
🅝 **Movie:** The Wicker Man

12:30
❹ Friday Night Videos
❺ Naked City
❼ New York Hot Tracks
❾ Visions '85: Visions of Yesterday and Today
⓫ Space: 1999
🅦 **Movie:** The Playgirl

1:00
🅢 **Movie:** Dark Places

1:15
❷ Record Guide

1:30
⓫ News

1:32
❺ Star Search '85

1:45
❷ **Movie:** Two Mules for Sister Sara (1970), Clint Eastwood, Shirley MacLaine. Drifter helps nun with curious habit.

2:00
❹ News
❼ **Movie:** Soylent Green (1973). Charlton Heston, Edward G. Robinson, Chuck Connors. Heston investigates murder in a future Manhattan that resembles permanent rush hour—food for thought.
⓫ Solid Gold
🅦 **Movie:** Swamp Thing

2:15
🅗 **Movie:** The Blue Lagoon

2:30
❹ Price Is Right
❺ **Movie:** The Honey Pot (1967). Rex Harrison, Susan Hayward.
❾ Best of Saturday Night Live
🅢 **Movie:** Catherine & Co.

3:00
❹ Music City USA
❾ **Movie:** Dear, Dead Delilah (1972). Agnes Moorehead, Will Geer.
⓫ Kung Fu

3:30
❹ Hit City
🅦 **Movie:** Pauline at the Beach

4:00
❹ Ben Casey
⓫ Emergency!

4:05
❷ Newsmakers
❼ Sally Jesse Raphaël
🅗 **Movie:** Under the Volcano

4:10
🅢 **Movie:** The Wild Life (cc)

4:35
❷ **Movie:** End of the World (1977). Christopher Lee, Sue Lyon.

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:30
⓫ News

5:50
🅢 **Movie:** Kavik the Wolf Dog

MON., SEPT. 23

6:00
❷ ❹ ❼ News
❺ Different Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Nightly News
㉑ Woodwright's Shop
🅗 **Movie:** Reno and the Doc

6:15
🅦 Mighty Moose and the Quarterback Kid

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ This Old House (cc)

7:00
❷ ❹ ❼ ❾ News
❺ Three's Company
⓫ The Jeffersons
⓭ The Moviemakers—Special Effects: The Magicians. A look at pioneers in the field: Linwood Dunn (*Citizen Kane*), Ray Harryhausen (*Mighty Joe Young*), and George Pal (*When Worlds Collide*).
㉑ Nightly Business Report
🅢 Once Upon a Midnight Dreary
🅦 **Movie:** Roadhouse 66

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Philadelphia Phillies
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 Fraggle Rock (cc)

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ P.M. Magazine
❼ Hardcastle and McCormick (cc)
⓫ Johnny Carson's 17th Anniversary Special
㉑ Pro-Life vs. Pro-Choice: The Abortion Battle (cc)
㉛ Video Music Box
🅗 Ten From Your Show of Shows
🅝 **Movie:** A Question of Silence
🅢 **Movie:** Jaws 3

8:30
❺ All in the Family
⓭ Adam Smith's Money World

9:00
❷ **Movie:** Izzy and Moe. Jackie Gleason, Art Carney.
❹ **Movie:** Family Ties Vacation. Meredith Baxter Birney, Michael Gross. (cc)
❺ Merv Griffin
❼ **Pro Football:** Los Angeles Rams vs. Seattle Seahawks
⓭ **Movie:** King of Hearts (1966). Alan Bates, Genevieve Bujold. During W. W. I, soldier finds French town abandoned to insane-asylum inmates.
㉛ Art of Haiti: Out of Darkness
🅦 **Movie:** Private School

9:30
㉛ Four Women in Clay
🅗 **Movie:** Richard Pryor Here and Now (cc)

10:00
❺ ❾ ⓫ News
㉛ In Open Air: A Portrait of American Impressionists
🅝 **Movie:** Gabriela
🅢 **Movie:** My Favorite Year (cc)

10:30
㉛ Doctor Who
🅦 **Movie:** Boarding School

11:00
❷ ❹ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Mystery!—Rumpole of the Bailey (cc)
㉑ Doctor Who

11:15
🅗 America Undercover: UFO's—What's Going On?

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❾ Hawaii Five-O
⓫ The Honeymooners
㉑ Long Island Report

11:45
🅢 **Movie:** Kipperbang

12 MIDNIGHT
❼ News
⓫ Comedy Break
⓭ The Bounder
🅝 **Movie:** The Night of the Shooting Stars (dubbed)

12:15
🅗 **Movie:** C.H.U.D.
🅦 **Movie:** A Night in Heaven

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Nightline
❾ Best of Saturday Night Live
⓫ Space: 1999

12:40
❷ **Movie:** Something So Right (1982). Patty Duke Astin, Ricky Schroder.

1:00
❺ Get Smart
❼ Sally Jesse Raphaël
❾ Joe Franklin

1:10
🅢 **Movie:** Squeeze Play

1:30
❹ ⓫ News
❺ I Love Lucy
❼ **Movie:** Welcome to Arrow Beach (1974). Laurence Harvey, John Ireland. War vet has craving for human flesh; directed by Harvey.

1:45
🅗 **Movie:** The Big Score
🅦 **Movie:** Going Berserk

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Malibu Beach (1978). Kim Lankford, James Daughton.
❾ **Movie:** W (1974). Twiggy, Michael Witney.
⓫ **Movie:** Kiss, Kiss, Kill, Kill (1974). Helen Mirren, Michael Jayston.

2:30
❹ Ben Casey

2:50
🅢 **Movie:** Hollywood Hot Tubs

3:15
🅗 **Movie:** Carnal Knowlege
🅦 **Movie:** Roadhouse 66

3:30
❹ Ben Casey
⓫ F Troop

4:00
❾ Joe Franklin
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography: John Barrymore

4:35
🅢 **Movie:** Jaws 3

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
🅗 America Undercover: UFO's—What's Going On?

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

TUE., SEPT. 24

6:00
❷ ❹ ❼ News
❺ Different Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Nightly News
㉑ Aloha China
🅗 **Movie:** Money on the Side

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Kathy's Kitchen

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Ⓢ **Movie:** Dark Places

7:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature
㉑ Nightly Business Report
Ⓦ **Movie:** Red Dawn

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Hometown
❹ A-Team
❺ P.M. Magazine
❼ Who's the Boss? (cc)
❾ News
⓫ **Baseball:** Detroit Tigers vs. Yankees
㉑ The Pallisers
㉛ Video Music Box
Ⓗ **Movie:** The Terminator (cc)
Ⓝ **Movie:** The 4th Man
Ⓢ **Movie:** Now and Forever

8:30
❺ All in the Family
❼ Growing Pains (cc)
❾ Family Feud
⓭ Innovation

9:00
❷ **Movie:** The Other Lover. Lindsay Wagner, Jack Scalia.
❺ **Special:** High on the Job
❼ Moonlighting (cc)
❾ **Movie:** Lady L (1966). Sophia Loren, Paul Newman, David Niven.
⓭ Nova—AIDS
㉑ Masterpiece Theatre—The Irish R.M. (cc)
㉛ The Beyond War Space Bridge
Ⓦ **Movie:** The Night of the Shooting Stars (subtitled)

9:30
Ⓢ It's Showtime

10:00
❹ Remington Steele
❺ News
❼ Our Family Honor (cc)
❾ Quest for the Killers (cc)
㉑ Poldark
㉛ Nisei Soldier: Standard Bearer for an Exiled People
Ⓗ **Movie:** Conan the Destroyer (cc)
Ⓝ **Movie:** The Wicker Man
Ⓢ **Movie:** Tightrope (cc)

10:30
⓫ News
㉛ Doctor Who

11:00
❷❹❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Intercom
㉑ Doctor Who
Ⓦ **Movie:** Hot Pursuit

11:30
❷ Simon and Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Hawaii Five-O
⓫ The Honeymooners
㉑ Long Island Report

11:45
Ⓗ **Movie:** Teachers (cc)

12 MIDNIGHT
❼ Eye on Hollywood
⓫ Comedy Break
⓭ SCTV
Ⓝ **Movie:** Dodeskaden
Ⓢ **Movie:** The River Rat (cc)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Sally Jesse Raphaël
❾ Best of Saturday Night Live
⓫ Space: 1999
Ⓦ **Movie:** Monty Python's the Meaning of Life

12:40
❷ **Movie:** Choices (1981). Paul Carafotes, Victor French.

1:00
❺ Get Smart
❼ **Movie:** Every Man Needs One (1972). Connie Stevens, Ken Barry.
❾ Joe Franklin

1:30
❹⓫ News
❺ I Love Lucy

1:35
Ⓗ On Location: Steven Wright

1:40
Ⓢ **Movie:** The Right Stuff (cc)

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Angels Wash Their Faces (1939). Ann Sheridan, Ronald Reagan.
❾ **Movie:** The Murder Mansion (1970). Analia Gade, Evelyn Stewart.
⓫ Start of Something Big

2:15
Ⓦ **Movie:** Rumble Fish

2:30
❹ Ben Casey

2:35
Ⓗ **Movie:** Body Rock

3:00
⓫ **Movie:** Mirror of Deception (1975). Kim Darby, James Maxwell.

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
Ⓦ **Movie:** The Adventures of Buckaroo Banzai

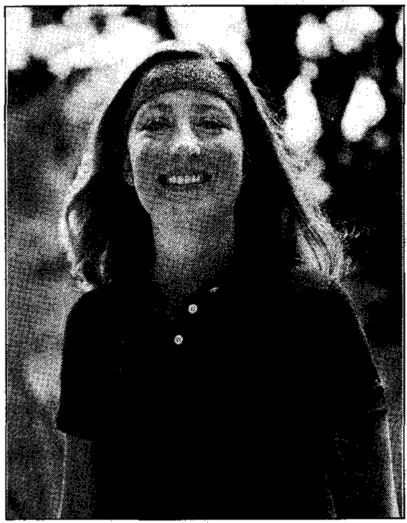
4:15
Ⓗ **Movie:** The Wild Life

4:30
❹ Here's Lucy
⓫ Biography: George Bernard Shaw

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:10
Ⓢ I'm a Fool

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News



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Weekend, September 21–22

SAT., SEPT. 21

6:00
- 4 Carrascolendas
- 5 Off the Set
- 7 Greatest Sports Legends—Earl Weaver
- 9 David Toma
- 11 Wild Kingdom
- H The Adventures of Curious George

6:30
- 2 Patchwork Family
- 4 Sonrisas
- 5 World Tomorrow
- 7 Davey and Goliath
- 9 Face-off
- 11 Josie and the Pussycats
- H **Movie:** Dot and the Kangaroo

7:00
- 4 Robotech
- 5 Terrahawks
- 7 Little Prince
- 9 New Jersey People
- 11 Scooby Doo

7:30
- 2 Kidsworld
- 4 Cliffwood Avenue Kids
- 5 Woody Woodpecker
- 7 Kids Incorporated
- 9 In Depth
- 11 Heathcliff
- S Jo's Song

8:00
- 2 Berenstain Bears
- 4 Snorks
- 5 Wonderama
- 7 Bugs Bunny/Looney Tunes Comedy Hour
- 9 Hispanic Horizons
- 11 Thunderbirds
- 13 Adam Smith's Money World
- H **Movie:** Mother Lode
- S **Movie:** The Password Is Courage

8:30
- 2 The Wuzzles
- 4 Adventures of the Gummi Bears
- 5 Flintstones
- 9 Meet the Mayors
- 11 Superfriends
- 13 Wall Street Week

9:00
- 2 Jim Henson's Muppet Babies
- 4 Smurfs
- 5 Dukes of Hazzard
- 7 Ewoks/Droids Adventure Hour
- 9 B.J. and the Bear
- 11 Puttin' on the Hits
- 13 McLaughlin Group

9:30
- 2 Dungeons and Dragons
- 7 Turbo Teen
- 11 Soul Train
- 13 Washington Week in Review

10:00
- 2 Hulk Hogan's Rock 'n' Wrestling!
- 5 Bionic Woman
- 7 Super Powers Team: Falactic Guardians
- 9 Battlestar Galactica
- 13 The Constitution: That Delicate Balance—The President Versus Congress: War Powers and Covert Action. Discussion of constitutional tensions engendered by war or activities just short of it.
- H Inside the NFL
- S **Movie:** Big Leaguer

10:30
- 4 Punky Brewster
- 7 13 Ghosts of Scooby-Doo
- 11 Mission: Employment

11:00
- 2 Storybreak
- 4 Alvin and the Chipmunks
- 5 **Movie:** Guns of the Magnificent Seven (1969). George Kennedy, James Whitmore, Monte Markham.
- 7 Scooby's Mystery Funhouse
- 9 Wrestling
- 13 Tony Brown's Journal
- H **Movie:** Never Say Never Again (cc)
- W Elvis: One Night With You

11:30
- 2 Dungeons and Dragons
- 4 Kidd Video
- 7 The Littles
- 13 Open Mind
- S **Movie:** The Buddy System (cc)

12 NOON
- 2 Land of the Lost
- 4 Mr. T
- 7 Weekend Specials (cc)
- 9 Voyagers
- 11 **College Football:** Michigan State Spartans vs. Notre Dame Fighting Irish
- 13 Vietnam: A Television History—America's Mandarin (1954–63). U.S. replaces the French in Vietnam, supporting autocratic dictator who is overthrown by his own generals.
- 21 Gourmet Cooking
- W **Movie:** Ziggy Stardust and the Spiders From Mars

12:30
- 2 Charlie Brown and Snoopy Show
- 4 Spider Man and His Amazing Friends
- 7 American Bandstand
- 21 This Old House (cc)

1:00
- 2 Get Along Gang
- 4 Major League Baseball: An Inside Look
- 5 **Movie:** Them! (1954). James Whitmore, Edmund Gwenn. Giant ants head for L.A. sewers. We love it!
- 9 **Movie:** The Kids Are Alright (1979). The Who, Steve Martin. Anarchic antics.
- 13 **College Football:** Cornell vs. University of Pennsylvania
- 21 Justin Wilson's Louisana Cookin' (cc)

1:15
- 4 **Baseball:** Yankees vs. Kansas City Royals *or* Chicago Cubs vs. Philadelphia Phillies

1:30
- 2 Pole Position
- 7 New York Hot Tracks
- 21 Square Foot Gardening
- H **Movie:** Body Rock
- S **Movie:** The Grey Fox
- W **Baseball:** Pittsburgh Pirates vs. Mets

2:00
- 2 Kidsworld
- 21 Motorweek

2:30
- 2 Public Hearing
- 7 Race for #1
- 21 Gourmet Cooking

3:00
- 2 Seeing Stars
- 5 **Movie:** Challenge of the Ninja
- 7 **College Football:** TBA
- 9 **Movie:** Attack Force Z (1981). John Philip Law, Sam Neill, Mel Gibson.
- 21 Magic of Oil Painting

3:30
- 2 **College Football:** Georgia Bulldogs vs. Clemson Tigers
- 11 This Week in Baseball
- 21 Justin Wilson's Louisiana Cookin' (cc)
- H **Movie:** All the President's Men
- S **Movie:** Metalstorm

4:00
- 4 Here's Lucy
- 11 Wrestling
- 13 New World Visions
- 21 House for All Seasons (cc)

4:30
- 4 Super Chargers
- 21 Last Chance Garage (cc)
- W **Movie:** Hair

5:00
- 4 Best of Football Follies
- 5 Mission: Impossible
- 9 Greatest American Hero
- 11 Solid Gold
- 13 Made in the USA: Miles of Smiles: Years of Struggles
- 21 Lifeline (cc)
- S Elton John Breaking Hearts Tour

6:00
- 4 News
- 5 What's Happening Now
- 9 Wrestling
- 11 Puttin' on the Hits
- 13 National Geographic Special
- 21 Quest for the Killers
- 31 P-O-V
- H America Undercover: UFO's—What's Going On?

6:30
- 4 News
- 5 Small Wonder
- 11 Dance Fever
- 31 William Grant Still: Trailblazer From the South

7:00
- 2 7 9 News
- 4 Prime of Your Life
- 5 Too Close for Comfort
- 11 The Jeffersons
- 13 Family Classics—The Last of the Mohicans
- 21 Wall Street Week
- 31 Washington Week in Review
- H **Movie:** On Golden Pond
- S **Movie:** Leave 'Em Laughing
- W **Movie:** The Man Who Loved Women (1983)

7:30
- 2 Wheel of Fortune
- 4 Fight Back
- 5 Archie Bunker's Place
- 7 Weekend Style
- 9 In Search of
- 11 At the Movies
- 13 Wild America
- 21 Inside Albany
- 31 McLaughlin Group

8:00
- 2 Airwolf
- 4 Gimme a Break
- 5 **Movie:** I Am a Fugitive From a Chain Gang (1932). Paul Muni, George Raft. Muni an innocent man put through the criminal-justice wringer.
- 7 Hollywood Beat
- 9 **Movie:** The Compleat Beatles. Terrific documentary underscores both their initial impact and lingering, melancholy breakup; producer George Martin particularly interesting.
- 11 **Movie:** I Wanna Hold Your Hand (1978). Nancy Allen, Bobby DiCicco.
- 13 Nature of Things
- 21 Nonfiction Television
- 31 Mystery!—Rumpole of the Bailey
- N **Movie:** Monika

8:30
- 4 Facts of Life

9:00
- 2 **Movie:** Used Cars (1980). Kurt Russell, Jack Warden. Escalating war between rival car dealers.
- 4 Golden Girls
- 13 Mystery!—Rumpole of the Bailey (cc)
- 21 Great Performances. See 9/20, 9 p.m.
- 31 Hello Jerusalem
- H **Boxing:** Larry Holmes vs. Michael Spinks
- S **Movie:** The Buddy System (cc)
- W **Movie:** The Woman in Red

9:30
- 4 227
- 7 Lime Street

10:00
- 4 Hunter
- 5 11 News
- 9 Wrestling
- 13 Creative Edge—Kiri Te Kanawa, soprano.
- 31 Transplanting Hope
- N **Movie:** Cal

10:30
- 5 Black News
- 11 Barney Miller
- 21 State of the Arts

11:00
- 2 4 7 News
- 5 **Movie:** Once Upon a Time in the West (1969). Henry Fonda, Claudia Cardinale, Jason Robards. Gigantic Sergio Leone epic, with icy Fonda shrewdly cast as the heavy.
- 9 Racing From Yonkers

⓫ Tales From the Darkside
⓭ **Movie:** Frankenstein (1931). Colin Clive, Boris Karloff.
🅗 1st & Ten
🅢 Best of Bizarre
🅦 **Movie:** Talk Dirty to Me, Part III

11:30
❹ Saturday Night Live
❼ News (cc)
❾ **Movie:** Blood Mania (1981). John Saxon, David Huffman.
⓫ **Movie:** Romantic Comedy (1983). Dudley Moore, Mary Steenburgen.
🅗 **Movie:** The Terminator (cc)
🅢 **Movie:** Toy Soldiers

11:45
❷ Sports People
❼ **Movie:** Family Plot (1976). Karen Black, Bruce Dern. Kidnapping, money, diamonds—Hitchcock's last.

12 MIDNIGHT
❷ **Movie:** Play It Again, Sam (1972). Woody Allen, Diane Keaton. Woody counseled by Bogart's spirit in the art of wooing women. Clever and funny, from Allen's play.
🅝 **Movie:** Nijinsky

12:30
🅦 **Movie:** Come Play With Me

1:00
❹ Joe Forrester
🅢 **Movie:** Once Upon a Time in America (uncut) (cc)

1:30
❾ **Movie:** The Liquidator (1966). Rod Taylor, Trevor Howard.
⓫ News
🅗 **Movie:** Revenge of the Ninja

1:56
❷ Best of America

2:00
❹ Ben Casey
⓫ At the Movies
🅦 **Movie:** Flashpoint

2:05
❼ **Movie:** Golden Needles (1974). Joe Don Baker, Elizabeth Ashley.

2:10
❺ **Special:** The Second Annual MTV Video Music Awards

2:30
⓫ **Movie:** Great Catherine (1968). Peter O'Toole, Jeanne Moreau, Jack Hawkins.

2:56
❷ **Movie:** The Other Woman (1974). Katherine Helmond, Joel Fabiani.

3:00
❹ **Movie:** The Stranger (1946). Orson Welles, Loretta Young, Edward G. Robinson. Nazi war criminal hides out in small, New England town. Nice, baroque touches, but conventional for Welles.

3:20
🅗 **Movie:** Nightmares

3:30
❾ **Movie:** The Pigeon (1969). Sammy Davis Jr., Dorothy Malone.
🅦 **Movie:** Killing Heat

4:20
❷ **Movie:** The Girl From Petrovka (1974). Goldie Hawn, Hal Holbrook.

4:30
⓫ Biography: John Glenn

5:00
❾ News
⓫ Life of Riley
🅢 **Movie:** Metalstorm

5:10
🅗 1st & Ten

5:30
❾ Millionaire Maker
⓫ News

SUN., SEPT. 22

6:00
❹ Agriculture USA
❺ Black News
❾ In Depth
⓫ Insight
🅗 **Movie:** Hardly Working

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Off the Set
❼ ⓫ Christopher Closeup
❾ New Jersey People
🅢 **Movie:** Dot and the Kangaroo

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Journey to Adventure
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Tom and Jerry

7:30
❷ Channel 2 the People
❹ Robotech
❼ This Is the Life
❾ Make Peace With Nature
⓫ Battle of the Planets
⓭ Sesame Street (cc)
🅗 **Movie:** The Bugs Bunny/Road Runner Movie

8:00
❷ Way to Go
❹ Funtastic World of Hanna-Barbera
❺ Jimmy Swaggart
❼ Insight
❾ It Is Written
⓫ Voltron
🅢 **Movie:** Sacred Ground

8:30
❷ For Our Times
❼ World of Photography
❾ Day of Discovery
⓫ Josie and the Pussycats
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❺ He-Man and the Masters of the Universe
❼ Tiempo
❾ Oral Roberts
⓫ Thunderbirds
⓭ Sesame Street (cc)
🅗 Fraggle Rock (cc)

9:30
❹ Positively Black
❺ Plastic Man

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TELEVISION

❼ News Conference
❾ Point of View
⓫ Jackson Five
⓭ Reading Rainbow
🅗 Blue Line

10:00
❹ Essence
❺ Woody Woodpecker and Bugs Bunny
❼ Wild Kingdom
❾ Sunday Mass
⓫ The Transformers
🅢 **Movie:** Popeye

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ Meet the Mayors
⓫ **Movie:** G.I. Joe (animated)
⓭ Family Classics—The Last of the Mohicans
🅗 **Movie:** Educating Rita (cc)

11:00
❷ Wall Street Journal Report
❹ First Estate: Religion in Review
❺ **Movie:** Tarzan's Secret Treasure (1941). Johnny Weissmuller, Maureen O'Sullivan.
❾ David Toma
⓭ Wild America (cc)
🅦 **Movie:** Road Games

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ World Tomorrow
⓭ Soapbox
㉑ Wall $treet Week

12 NOON
❷ NFL Week in Review
❹ Meet the Press
❾ Hour of Power
⓭ Currents
㉑ Tony Brown's Journal
🅢 **Movie:** They Call Me Bruce?

12:30
❷ NFL Today
❹ NFL '85
❺ **Movie:** The Time Machine (1960). Rod Taylor, Yvette Mimieux. Exploring the horrors of the future, via H. G. Wells.
❼ Sportsbeat
⓫ **Movie:** The Honeymoon Machine (1961). Steve McQueen, Jim Hutton.
⓭ Inside Albany
㉑ **Movie:** Tarzan's Revenge (1938). Glenn Morris, Eleanor Holm.
🅗 **Movie:** To Catch a King (cc)

1:00
❷ **Pro Football:** St. Louis Cardinals vs. Giants
❹ Ties That Bind Us
❼ Like It Is
❾ Greats of the Game
⓭ Firing Line
🅦 **Movie:** Nightmares

1:30
❹ **Movie:** Svengali (1931). John Barrymore, Marian Marsh.
❾ **Baseball:** Pittsburgh Pirates vs. Mets
🅢 **Movie:** Wonder Man

2:00
❼ **Baseball:** TBA
⓫ **Baseball:** Yankees vs. Baltimore Orioles
⓭ Great Performances. See 9/20, 9 p.m.
㉑ World Chess Championship

2:30
🅗 Yesteryear . . . 1927

2:45
❺ **Movie:** The Hornet's Nest (1970). Rock Hudson, Sylva Koscina.

3:00
❹ Super Chargers
🅦 **Movie:** Cloak & Dagger

3:30
❹ War of the Stars
⓭ Made in the USA: The Stone Carvers
🅗 **Movie:** Sinbad and the Eye of the Tiger
🅢 **Movie:** The Biko Inquest

4:00
❷ NFL Post-Game Show
❹ **Pro Football:** Kansas City Chiefs vs. Miami Dolphins
⓭ Innovation
㉑ Nature of Things
㉛ World Chronicle

4:15
❾ Kiner's Korner

4:30
❷ **Movie:** Mr. Inside/Mr. Outside (1973). Hal Linden, Tony Lo Bianco.
❼ Ebony/Jet Showcase
❾ News
⓭ Newton's Apple
㉛ Big Red Football

5:00
❺ Fame
❼ Hollywood Close-up
❾ Black Sheep Squadron
⓫ This Week in Baseball
⓭ Quest for the Killers
㉑ Undersea World of Jacques Cousteau
㉛ U.S. Nippon News and Business
🅦 **Movie:** A Minor Miracle

5:30
❼ I'm a Big Girl Now
⓫ **Movie:** Logan's Run (1976). Michael York, Richard Jordan. A future of unending fun, canceled out at age 30.
🅗 Fraggle Rock (cc)
🅢 It's Showtime

6:00
❷ ❼ News
❺ **Movie:** Hard Country (1981). Jan-Michael Vincent, Kim Basinger.
❾ Police Story
⓭ Sporting Life
㉑ McLaughlin Group
㉛ Sunday Theater
🅗 **Movie:** The Black Stallion Returns
🅢 **Movie:** Sacred Ground

6:30
❷ ❼ News
⓭ The Tripods
㉑ Adam Smith's Money World

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Ripley's Believe It or Not! (cc)
❾ Street Hawk
⓭ Spaceflight
㉑ Inside Albany
🅦 **Movie:** The King of Comedy

7:30
❹ Silver Spoons
㉑ Innovation

8:00
❷ Murder, She Wrote
❹ **Movie:** Earth's Final Fury (1985). Paul Newman, Jacqueline Bisset, William Holden.
❺ Star Search '85
❼ **Special:** The 37th-Annual Emmy Awards (cc)
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Arctic Window
㉑ Mystery!—Rumpole of the Bailey (cc)
㉛ Nisei Soldier: Standard Bearer for an Exiled People
🅗 **Movie:** Once Upon a Time in America (uncut) (cc)
🅝 **Movie:** Vertigo
🅢 **Movie:** Best Defense (cc)

8:30
❾ Face-off
㉛ Rivertown

9:00
❷ Crazy Like a Fox
❺ **Special:** The Winners
❾ New Jersey People
⓫ Start of Something Big
⓭ Masterpiece Theatre—The Irish R.M. (cc)
㉑ **Movie:** American Empire (1942). Richard Dix, Preston Foster.
㉛ The Prisoner. (Final episode.)
🅦 **Movie:** Revenge of the Nerds

9:30
❾ In Depth

9:40
🅢 Comedy Close-up

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Straight Talk
⓭ The Bounder
㉛ The Beyond War Space Bridge
🅢 Brothers (cc)

10:15
🅝 **Movie:** Kaddish

10:30
❺ Sports Extra
⓫ From the Editor's Desk
⓭ SCTV
🅢 Washingtoon
🅦 **Movie:** Alligator

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ Berlin Alexanderplatz—A Handful of People in the Depths of Silence. In this episode, Franz rooms in a boarding house, isolating himself, then reemerges and visits his old haunts.
🅢 The Honeymooners . . . The Lost Episodes (cc)

11:15
❷ News

11:30
❺ Blue Knight
❼ News (cc)
❾ Millionaire Maker
⓫ Honeymooners

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special
🅢 **Movie:** Popeye

11:50
🅗 Not *Necessarily* the News

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** Catlow (1971). Yul Brynner, Leonard Nimoy. Gold heist.
❾ Jimmy Swaggart
⓫ Space: 1999
⓭ World Chess Championship
🅝 **Movie:** Day for Night

12:15
🅦 **Movie:** Road Games

12:20
🅗 **Movie:** Educating Rita (cc)

12:30
❹ **Movie:** Topper Returns (1941). Joan Blondell, Roland Young. Topper helps ghost Blondell nab own murderer.
❺ Naked City

1:00
❷ Barnaby Jones
❾ **Movie:** The Next One (1981). Adrienne Barbeau, Keir Dullea.
⓫ Tales From the Darkside

1:30
❺ David Susskind
⓫ News

1:40
🅢 **Movie:** They Call Me Bruce?

1:45
❼ **Movie:** The Savage (1952). Charlton Heston, Susan Morrow. Heston raised by Indians.

2:00
❷ News
⓫ **Movie:** The Heart Is a Lonely Hunter (1968). Alan Arkin, Stacy Keach. Based on Carson McCullers story of missed connections in a small southern town.

2:15
🅗 **Movie:** Beyond the Limit

2:30
❹ Positively Black

3:00
❹ First Estate: Religion in Review
❾ **Movie:** Ten Thousand Bedrooms (1957). Dean Martin.

3:10
🅢 **Movie:** The Biko Inquest

3:30
❺ Fame

4:00
⓫ F Troop

4:05
🅗 **Movie:** The Highest Honor

4:30
⓫ Emergency!

5:00
❾ News

5:10
🅢 Brothers (cc)

5:30
❼ Morning Stretch

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New York Classified is a weekly feature. **Rates effective with the January 7, 1985 issue:** one-time ad, $33.00 per line; two consecutive ads, $27.25 per line per issue; four consecutive ads, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $377.00 per inch. Add 10% for gray background. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0734.** All ads accepted at the discretion of the publisher.

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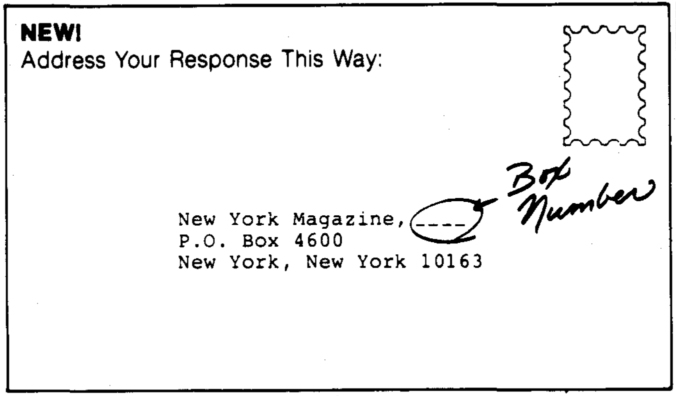

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STRICTLY PERSONALS

Attention Baby Boomer—Are you dynamic and attractive with a father of similar qualities? I am pretty, slender, a social delight, stable, healthy and happy. I would like to meet a man of integrity to be a friend, between 60 and 70, emotionally strong, financially secure, to share travel, theater, music, sports, reading, long walks, and fine dining. Alas, I am not a cook. NYM AA55.

Friendship For Openers—That is the best beginning. Striking, tall, slim, and sophisticated woman who is honest, warm, intelligent, successful, and well-traveled. Seeks a man, 32-52, with similar qualities including a positive outlook and interest in exploring a potential relationship. If you think too much time has passed without our meeting, please write. Photo, appreciated. NYM FF74.

Female Bridge Player—Outgoing, attractive, fun woman, 32, open to long-lasting bridge and personal relationship. Seeks single, charming, bright, high spirited, male bridge partner, 30-40. Knowledge of 4 no-trump a must. Please send note/phone. NYM S181.

Prima Donna—Vivacious, attractive, energetic, cultured, European businesswoman 5'6", 39, is now ready for fun and romance with an equally sophisticated, tall, take-charge man. NYM R134.

Snuggle Weather's Coming—Attractive, fun-loving, professional female, seeks warm, professional, Jewish male, 25-32, to share a roaring fire built for two. NYM S256.

Fantastic Lady—Atttractive, NYC sales exec. Seeks fun, open, self-employed professional, 50-57, winner. S267.

Ivy League Alumnus—Attractive, financially secure banker and writer, Wasp. Looking for attractive and charming, Seven Sisters alumna, 32-34, who is not divorced and who includes a family in her career plans. Someone in publishing, communications or education would be super. Photo, please. NYM T609.

Pretty And Successful Christian Lady—Would like to meet gentleman in his 60's to pursue common interests in country and city life. NYM R155.

Elegant, Mature, Artistic—Woman with homes in Manhattan and Mexico, seeks attractive, resourceful man who loves music, travel, the arts (and can afford them). Let's discover a warm, wonderful future together! NYM S251.

Cicely Tyson Look-Alike—27, TV exec, seeks financially independent, 30-40-year-old black male, to share gourmet meals, cozy fires, and exciting weekends with. Only the sincere need apply. Please include photo/bio/phone. NYM T840.

Vivacious Exciting 5th Ave Woman—In her 40's, with a TV career, interested in meeting an exciting man, who enjoys the arts, travel, culture and adventure. If you are that man, please respond with photo/bio. NYM S154.

Town And Country Man—Genteel corporate chairman, young-looking early 40's, handsome, unabashedly bright, witty, athletic and secure. Seeking one quietly elegant, cerebral, romantic, very slim and petite woman under 5'5" for earnest relationship. 28-36 preferred and original letter and photo a must. NYM FF40.

City Life Splendor—You're here in my city. Its glittering delights beckon. Release the full intensity of their splendor by sharing them with me. Athletic, philosophical, 32-year-old professional, tall, handsome, Jewish male is seeking a bright, high-spirited, pretty, Jewish female. Photo. NYM T822.

Pretty Professional Plus—LI, 40's, seeks top man, 50's, for autumns. NYM S160.

Handsome NYC Police Captain—Furillo-type, 48, 5'8". Seeks beautiful, curvy woman, 30-40, under 5'6". Photo a must. NYM R156.

Psychotherapist, Tall, Sensitive—50, home in New England. Seeks attractive, intelligent and sensitive woman. Note/photo/phone, preferred. NYM S298.

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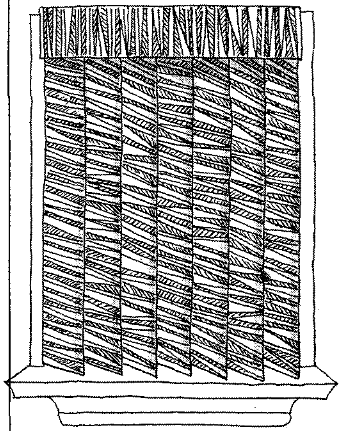
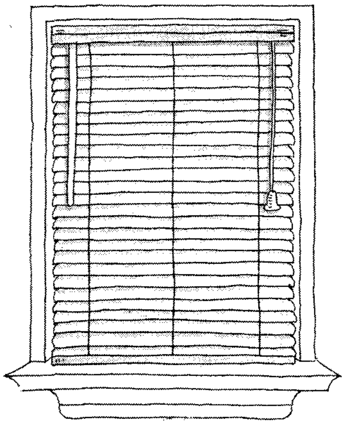


Designer Fabric Verticals



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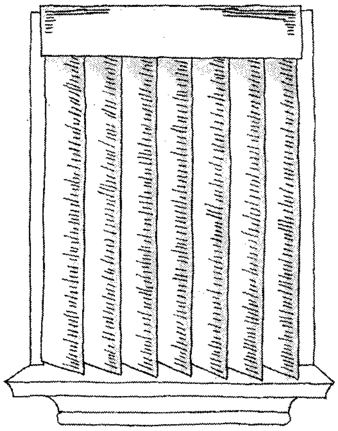

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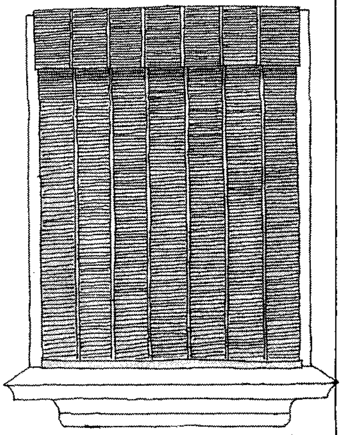

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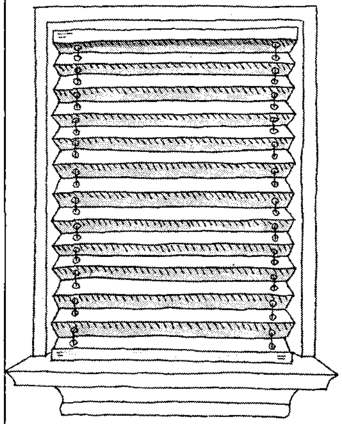

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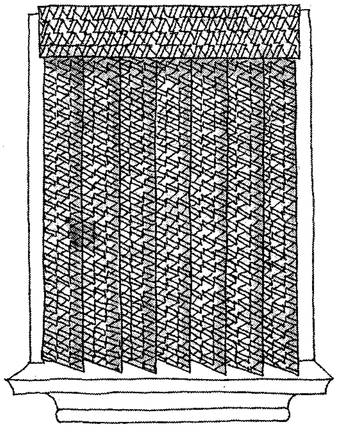

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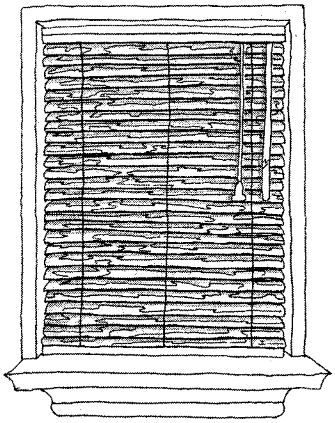

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CHELSEA: 213 7th Ave. (bet. 22nd & 23rd St.) . . . **243-2186** **QUEENS:** 96-36 Queens Blvd., Rego Park (across from Alexander's) . . . **897-1600**

STRICTLY PERSONALS

Of New York Vice (Not Miami)!—"Daytona Spider", very unusual/rare classic. Mint condition, body and soul, needs no major overhaul! Low mileage, unusual exterior, extraordinary interior. Raring to go; needs strong/dynamic, yet passionate and caring male counterpart to complete this mission impossible/journey into the unknown. Must be 40-55 years old, NYC resident only, unusually special/character/soul, "simply marvelous". Send photo/note to this unusual creative soul. NYM T787.

Stop Searching—You've found her. I'm 38, Jewish, green-eyed, very attractive with a great sense of humor and varied interests. If you're a non-smoking male who is successful, bright, caring, attractive, romantic, send note/photo/phone. POB 4747 NY, NY 10185.

I Travel Around The World—Would like to share with bright, great-looking gal, with a sharp mind and fantastic figure, 25-35. I am a handsome Corp. VP, 39 yrs. I don't like bars or senseless mind games. I love to laugh, visit the top of my mountain, be spontaneous and warm. Really enjoy everything from walking thru the Louvre, to a Marx Bros. movie. Note/photo/phone. NYM S197.

Let's Exchange Parties—This gal gets invited to many and if you do too, this pretty, blond, blue-eyed Wasp (5'5", 115 lbs., and 40) would like to share, if you are 40-50, Wasp, educated, affluent, personable, a good conversationalist and enjoy mixing and meeting new people. Phone/photo. NYM T771.

Self-Assured Professional Male—30, 5'8", funny, sincere, romantic. Enjoys movies, playing piano, Disney World. Doesn't dance, works 9-6 weekends, plus 3 weekdays 9-6 with two days off. Seeks compatible schedule. Would enjoy seeing you every day, but would settle for three times a week. Seeks a Jewish, non-religious lady, never married, whose parents are not divorced, for a happy relationship. Absolutely no exception. Don't reply if you are a professional dinner dater. No drugs, non-smoking. No MD, lawyers, or PhD. Bio/phone. NYM S257.

A Good Body—Mind, heart, smile, on a Jewish, 30-35, professional man, who is fun, marriage-minded, sharing, and caring is hard to find. So is this warm, very attractive, intelligent woman, 29, 5'5", MBA, who loves life and wants it all. Photo/note. NYM FF38.

Let's Create A New History—Lovely, caring, bright woman, 5'6", lively, reflective, enjoys Manhattan performing arts, country retreats, people, walks, talks. Seeks tall (5'10" plus), trim, financially and emotionally secure Jewish man, youthful 50's, warm, intelligent, active, humorous, traditional but flexible. Handwritten note/photo, appreciated. NYM FF43.

Physician 33, Jewish—Handsome, 5'7", financially secure. Seeks bright, attractive, professional, Jewish female for long-term relationship. NYM FF44.

Winter Will Soon Be Here—Warm your life with a sunny, slim, attractive, blue-eyed, blond professional woman, late 30's. Seeking love, marriage and children with affectionate, educated, down-to-earth man, 35-45. Photo/note. NYM FF46.

Pretty, Vibrant 50's—NYC woman, trim, active, cultured, independent, warm and feminine. Seeks man of substance, for caring relationship. NYM FF41.

Attractive, Italian Background—MA, 29, 107, 5'1". Seeks professional, attractive stable man, 30-38, for lasting relationship. Bio/phone/photo. NYM S261

Real Cutie, 28, —5'4", green eyes, three degrees, loves music, movies, sports, theater and animals. Seeks special male, 28-34. Photo/bio/phone. NYM S262.

New York Businessman—With international clientele, 57, educated in Europe, with great joie de vivre, would like to meet elegant, attractive and successful lady with flair and sense of humor, who has seen and experienced some of the exciting things the world has to offer and would like to continue to do so together. NYM S264.

Swedish and French—Slim and curvy, blue-eyed charmer with beautiful smile, celebrated craftsman, successful advertising entrepreneur. Seven Sisters-educated (BA/MA), stunning in basic black and irresistible in Levi's, superb cook, gentle divorced mother (11,15), spectacular city apt and spacious country house. Seeks a liberal, Sybaritic, 40 plus, man of uncommon intelligence, accomplishments, appearance and humor, whose clothes have no visible labels, who talks about himself in bed, who knows Mozart, the blues harp and Keith Jarrett, Mel Brooks and Lenny Bruce. Who loves tennis, movies, country, good fiction, Off Broadway and might love me and be my best friend, for sure. NYM S259.

Creative Copy Might Catch—Your eyes, but sincerity and romance will surely win your heart. Sensitive, successful, caring man, 40, seeks warm, bright, bubbly, attractive, petite, to age 37, (Jewish please), to be best friend and share romantic feelings. Phone/bio/photo. NYM S266.

This Jersey Gal—Likes Springsteen, horror movies, politics, football, science fiction, would like to meet a guy, 30 plus, for friendship. NYM FF42.

Professional—Jewish, 40's, likes Judaica, cultural pursuits. Seeks committed relationship with educated woman (28-37). Photo, appreciated. NYM S265.

Born In Alsace-Lorraine—Lived in Paris, London, now Manhattan. I'm a beautiful woman, slim and elegant with style and flair, 40's, Christian, unencumbered, Sorbonne-educated, multilingual. I love opera and classical music, art galleries and the theater, but also jogging, tennis, beaches, mountains, and travel. If you are a gentleman of accomplishment and distinction, European or American and would like to share life and love with an interesting, stable, caring woman, please reply. NYM FF45.

Well-Traveled—57, 5'8", 150. Happy, youthful, soon to retire. Seeks female companion for sharing interests, romance, love of foreign travel. Photo. NYM T786.

Pretty Brunette With Good Career—Will give it up to be a partner in a traditional marriage. Interests are classical music, country weekends, laughing, dining out, good friends, quality of life. Are you 40-50, tall, a non-smoker, Catholic professional? NYM R152.

Middlesex County—Well-rounded attorney, 37, divorced parent. Seeking intelligent, tall, lithe woman for sharing the good things. Note/photo. NYM R151.

Single White Jewish Female—Intelligent, 5'1", 120-125 proportioned, seeks one shameful but honorable single white male, 40's-50's, 5'6"-5'10". NYM S269.

Wealthy Wasp Executive—46, 6'1", 190 lbs., athletic, widowed, with interests in film production, horse racing and manufacturing. Seeks exceptionally attractive lady, 5'1" to 5'6", 25-35, intelligent, athletic, good figure for romance, companionship and hopefully more. Please send brief history, vital statistics and photo a must. NYM T788.

Class Act MD, 30—Model looks, super-successful, non-jaded. Seeks lean, fun, open, stable female. Photo. NYM T789.

Blond, Leggy Head-Turner—Early 30's, seeks fit man with wit, warmth and sensitivity who likes the country, art, theater, animals, restaurants and quiet times alone. Photo/note, please. NYM S270.

New York, This Is Your Last Chance!—Bright, attractive, 40, professional female, intellectual yet down to earth. Serious-minded, yet funny. Traditional but just a little off-beat. Males, 36-46, take this chance for meaningful relationship. Photo/phone/note. NYM T824.

Sensitive, Warm, Sincere And Witty—Male PhD, seeks Jewish soul mate. Phone/ bio/photo. NYM T825.

Very Handsome Physician—Mid-30's, 5'11", salt and pepper hair, looking for very bright and very attractive, even-tempered, Jewish woman. Prefer: Under 35 years, under 5'6", graduate degree, dresses, heels. Do not like: Drugs, cigarettes, hose, conventionality. Recent photo absolutely essential. NYM FF63.

Professional Lady—Theater, music, 60's, seeks literate gentleman. NYM T826.

Physician, 32—6', good-looking, trim, blue eyes, with many interests. Seeks single Jewish woman, 25-32, intelligent, sensitive, pretty, with a wry sense of humor to share life, love and the pursuit of happiness. Note/photo. NYM S328.

Seeking Last Romance—You are a professional, Jewish lady, 25-35, pretty, slim, sexy, sensual and witty. I am 39, Jewish, handsome, well-built, caring, adventurous and successful. We will share love, children, travel, entertainment, culture, outdoors, and life. NYM T827.

Beautiful Inside And Out—Jewish non-religious, female 24. Seeking 24-31, very successful man with same attributes. Must send recent photo for a response (will exchange). NYM FF64.

Pretty Irresistible Brunette—Mid 30's, voluptuous, full figure. Seeking charming, creative, fun-loving man, who enjoys traveling, skiing, and long walks, 35-45. NYM T828.

Attention Men—First time ad. Classy white lady, divorced, slim, 5'7", brown hair, brown eyes, 30's, good sense of humor, don't drink, smoke or take drugs. Likes dancing, movies, tennis, food. Seeks affectionate, sincere man for steady relationship, 25-45, lives in Brooklyn. Photo/note/phone. NYM S336

Pretty Blond, Successful—Highly intelligent, 42, Jewish, feminine, sophisticated, warm, compassionate, athletic, energetic. Loves classical music, the arts, adventure. No superficial values. Seeks love/relationship. Bio/phone. NYM T830.

Non-Yuppy Soul Mate Wanted—By romantic, serious, intellectual man, 42. Should be intellectual, slim, attractive, *non-smoker, under 35.* NYM T831.

Tall Senior New Yorker—Who likes best of both worlds. Your place and mine. North San Diego lady, bright, sexy, fun. Love New York and maybe you. Bio/photo. NYM T832.

Tall Blond Lady—With black tap shoes. Lover of culture, nature, sports. Seeks successful fun-lover, 38-55. NYM R153.

Are You Ready?—Very successful, beautiful, Rubenesque, computer professor. Seeks muscular and handsome Jewish man of wealth, 27-37, who loves his work, but would love a family as well. Photo. NYM T833.

Could You Be—The father of my child? 35, Jewish female seeking marriage and family-oriented, trim, healthy, 5'9" or taller, professional/successful Jewish male, mid 30's-40's, to match the humor, sensitivity, ambition, intelligence, sagacity and warmth of this incurable romantic, wanting-to-have-it-all female. I am interested in pursuing a quality relationship on an intimate, communicative level with the right menschy man. Photo/phone a must. No Xeroxes or paw prints! NYM T834.

Patrician Single White Male—34, who has finally become family-minded, seeks compatible, youthful female. I am charming, sophisticated, Christian, financially secure. In short, a Renaissance man. You need not be chic, but rather have goodness, sense of style and openness for family, elegance and quiet decadence. Photo, appreciated. NYM R154.

Tennis Anyone?—Cute, bright, witty, warm, athletic, Jewish, professional female, 33. Seeks tall male counterpart, 29-39, for love match. Note/photo/phone. NYM FF65.

It's A Secret!—I think I could be Mr. Right, except no one knows it, because of my shyness. I am in my 30's, warm, sincere, good-looking, an avid traveler, athletic (I love tennis and golf), and a very successful lawyer. I am lonely, but optimistically looking for the companionship and love of a good woman who has those unusual qualities that we all seek but seldom find, like good-looks, personality, charm and intelligence. If you are out there, write and let me know your secret wish and who knows, maybe we will have the same one. It would be a great start. Please send phone/photo and short bio. NYM T835.

Roughing It—Female PhD, scientist, 39, Manhattan resident, New England Wasp, Ivy Grad, natural good-looks. Seeks very bright, adventurous, romantic partner for backpacking, skiing, scuba, and most outdoor pursuits. NYM T837.

Jewish Male—Divorced, 5'4", warm, sincere, seeking caring female. NYM S330.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Sensual, Sophisticated, Successful—beautiful woman composer, 38, abundant energy for living and loving. Seeks Jewish man of same high spirit, quality and intellect for a life together. NYM S325.

Atypical (Informal, Intense)—University professor, 34, tall, slim, handsome. Seeks unique, bright, pretty woman. Proof, please. NYM S327.

Partnership Wanted—Late 20s, attractive, successful businessman, seeks attractive, professional woman only, not looking for Mr. Right but wanting to satisfy social, economic and personal needs and maintain career as a priority. Photo. NYM T836.

Gal Wanted—Fun-loving, 39, guy. Looking for a one-to-one with a 5'4" or less gal, 25-35, attractive woman, Caucasian, Jewish. Only for those who have had enough with it all. NYM T838.

Cool Enough To Get Your Own Date?—Me Too! But still looking for cute guy, 25-30, with quick wit and kind heart. Photo/note. NYM G008.

World Class Woman—Lively, pretty, captivating and endearing; Physician. Seeks accomplished, successful, attractive, nice-guy, 35-55, non-smoker. Letter/phone, please. NYM FF66.

Classy Manhattan Exec—58, 5'11", warm, affectionate, trim and good-looking. I enjoy tennis, theater, fine dining and travel. I'm financially independent and seeking a tall, elegant, slim lady, 40-49, who has similar excellent taste, for a loving relationship. Recent photo a must, with phone and letter. NYM S331.

Why Are You Reading These Ads?—Because you are looking for a woman out of the ordinary, who enjoys an honest, caring, intellectual exchange. I'm 30, a health professional with an international outlook who has varied interests. What are yours? NYM FF67.

Affectionate, Warm, Sincere—Professional woman, 40. Seeking male companion, 35-55, to share this time called life. Photo, please. NYM S332.

Warm, Witty and Wonderful—35, Jewish woman who is tall with great looks, classic tastes and a PhD. Seeks kind, intelligent, solid and successful man for marriage and family. Photo/bio. NYM S333.

Linda Evans Look-Alike—30's, 5'6", slim, shapely, sensual. Former airline stewardess. Intelligent, successful, professional businesswoman. Outgoing, fun-loving, athletic. Interests: sports, travel, the arts, dancing etc. Seeks attractive, intelligent, professional male with varied interests. Sense of humor and adventure a must! Send recent photo/bio/phone. Address helpful. NYM S334.

Affluent, Retired Executive—Seeks unencumbered, highest-type female companion with good health, culture, sophistication, up to 60 years old. Education, essential. NYM S335.

NYC MD Very Handsome—Mid 30's, tall, sensitive, caring. Seeks intelligent affectionate, beautiful, professional Italian American woman, 24-32, for a lasting relationship. Photo/phone necessary, please. NYM S274.

Career-Minded NJ Brunette—32, attractive, 5'6". Seeks honest, sophisticated, professional man, 27-37, for honest and serious relationship. Photo/phone. NYM S337.

Successful, Professional Male—6'2", 28, Wasp, honest, caring, giving and warm. Enjoys sailing, concerts, the theater, movies, tennis, crosswords and good conversation. Seeks compatible, educated lady, 24-30. Would appreciate note/photo/phone. NYM S338.

Gentleman Jewish Professor—33, historian, an author, tall, easygoing, filmgoer, theatergoer, awful actor, unmaterialistic, idiosyncratic, seeks brainy gentlewoman. NYM S339.

Seeking Fun And Adventure—To balance a successful career. Sincere, refined, well-educated, Catholic, attractive, slim lady who loves to dance. Looking for a committed relationship with an educated, fun-loving gentleman, 28-42, who's emotionally and financially secure, curious about the world and knows how to treat a lady. Photo. NYM S307.

Very Pretty Brunette—30s, petite, honest, perceptive. Like's BMWs, animals, decorating. Seeks handsome, simpatico, 30s/younger. Photo/phone. NYM T791.

Forest Hills Lady—55 plus, seeks man to cherish and vice versa. Interested in cultural pursuits, good sense of humor. NYM R139.

Handsome Successful Dynamic—Jewish exec., single, 33, well-built, loves fitness, sports, music, theater, dining, travel, adventure, romance, laughter/but not without you. Seeking very attractive, bright, slender, warm, creative, marriage-minded Jewish woman to share experiences with a sensitive, passionate man. Live in Midwest. Visit NYC often. Remember: nothing ventured, nothing gained. Photo/phone, appreciated. NYM R140.

Soft Warm Statuesque—Attractive, 42, educated, zany woman, seeks successful, sensitive, honest man, with a sense of humor and sense of self. NYM T792.

Muscles—Not masculine, just beautiful. I find muscular women most appealing. I'm an intelligent, sensitive man, very young-looking 42, in shape (runner), blue eyes, trim beard, and most important, a nice person. I value honest communication. If you are a woman, 30-40, who can flex a good bicep, and believe life is best when shared with someone special, please write. Photo helpful. NYM R146.

LI Black Female—Lovely, shapely, 5'4", 127 lbs., 30's, professional, affectionate. Seeks attractive, single businessman, 35-50, for sustaining, sensual relationship. Photo/phone. NYM T794.

Bright and Breezy—Theater PR lady. Seeks successful man, 35-45, with a sense of humor to share theater, canoe trips and Shakespeare in Park. NYM R147.

Successful Northern NJ Lady—38, slim, financially secure, comfortable in jeans or opera gloves, seeks professional or businessman, big and strong, interested in formal dining, family life, concerts, children, (his, mine or ours) and eventual marriage. Sense of humor a must; sense of the absurd helpful. Jersey or Manhattan OK. Note/photo/phone, please. NYM T795.

King Neptune Seeks Sexy Mermaid—25-35. Let's sail the oceans together. Photo/bio. POB 1043, Manhasset, NY 11030.

Clever, Kinetic, Idealistic, Intense—Maverick male media lawyer seeks a cute "The Way We Were/Yentl" to share friendship, theater, tenderness, tennis, epic romance, love and questing. I'm 29, slim, handsome and Jewish. No smokers, drugs or "slithy toves." NYM R148.

Very Attractive, Athletic—Professional woman, 30, Christian background, seeks man of substance, 28-40, for serious relationship. You should love music, love the outdoors, and love love. Photo/phone/bio. NYM G003.

Sailer, Hiker—47, seeks enthusiatic outdoor-oriented lady, to share the joys of country/city life, concert halls and each other. NYM S271.

Adventurous Traveler Plus—Strong tennis player, with nice sense of humor. I also enjoy intimate dinners, movies, country inns in the fall. Last year Kenya, next Nepal. Join me. Photo/note. NYM T700.

1985 Blond Ferrari—Fully powered, must see. Seeking 5'10"-6'1", very successful Jewish male equivalent in showroom condition, 35-45, who can handle life in the fast lane as well as romantic moonlit drives. NYM FF47.

Great-Looking, LI Female—32, fun-loving, slim, cuddly, sense of humor, sensitive, considerate. Seeks good-looking, Jewish male with similar attributes, financially successful, 32-42, for lasting relationship. Photo/phone. NYM S272.

Lovely In Mink Or Bikini—Strawberry blond, NJ professional, 37, seeks attractive, loving, laughing, giving, male counterpart, 36-45. Bio/photo. NYM S273.

Strikingly Handsome Lawyer—40, 6', 160 lbs, blue eyes, brown hair. Looking for strikingly beautiful, lean, blue-eyed, blond professional lady, 25-35, who has all the intelligence, wit, charm, energy, and integrity that I have. Photo/bio/phone. NYM FF48.

Limited Edition—Spontaneous, fun-loving, very pretty, sensual, independent, NYC lady. Seeks established Manhattan man over 40, who enjoys the good life. Go for it. NYM S275.

Successful Attorney, Nassau/NYC—Nice-looking 41, amicably divorced, likes hiking, biking, ocean, country weekends. Seeks attractive, caring, content, affectionate woman, 26-38, for lasting relationship. Phone/photo a must. NYM S276.

Exceptionally Pretty—Warm widow (of a physician), 44. Enjoys the Sybaritic delights of the city, the simple pleasures of the country. Seeks tall, professional male to begin again. NYM S277.

Bright Attractive Professional—Woman, mid 40s, seeks man with sense of humor (40-55), who enjoys life. Kids a plus. NYM T807.

Witty And Vivacious—Redhead, fanatic Cubs fan. Searching for her Renaissance man. I'm seeking a well-educated, athletic, high-achieving man who is honest and caring. I love running, biking, romantic adventures, wine, and travel. Note/recent photo, please. NYM S287.

Tall Attractive Lawyer Artist—39, 6'3", trim male, never married, Christian, warm and low-keyed, varied interests. Seeking imperfectly attractive, positive, down-to-earth woman, 25-39, who respects the physical, has a sense of humor and is ready for a real partnership, possibly children. Photo/phone/note. NYM T796.

Boston Model MBA—Female 38, exec., seeks secure, affluent, honest, romantic man, 40 plus. POB 481, Hull, MA 02045.

Stunning, Tall, Successful Blond—Female, desirous of meeting a tall (over 6'), seasoned (40-55), successful, handsome and sensitive man, who enjoys his life now! Photo and phone a must! No smokers. NYM T797.

Marriage-Minded Japanese Lady—27, sensitive, intelligent, slim. Gentleman, tall, white, sincere, 28-40. NYM T798.

Successful Female Attorney—37, divorced with 6-year-old fatherless daughter. Attractive, good figure, affectionate, nonsmoker, egalitarian yet feminine. Loves theater, dancing and being treated like a lady. Seeks slim, non-bearded man, 33-45, for romance leading to marriage and children. Phone/photo. POB 4951, Clinton, NJ 07015.

Sexy, Sophisticated, Svelte Brunette—Vital, fun and together, wishes to meet dynamic, worldly professional, 38-48, 5'10" and over, who enjoys life and would be horrified if his friends knew we met this way. Note/phone. NYM T799.

Seeking Oriental Female—25 plus, who is slim, warm, honest and needs lots of love and affection. I am Italian, 28, 6', professional, mature, friendly, easygoing, with a real zest for life and adventure. Please send note with photo and phone. NYM T800.

No Big Words—Just a charming German-born NJ woman, with all the necessary attributes to be a loving companion to a man, 58-68 of intellect, wit and integrity. NYM T801.

Considerate, Honest, Caring—Jersey male, 32, athletic, sincere, likes doing anything as long as I don't have to do it alone. Hope to meet female who wants a one-to-one relationship, who is marriage-minded and wants a family. Phone/note/photo (if possible). NYM T802.

Soft-Spoken, Gentle Widower—41, loved marriage. I'm financially secure, hard-working man, ruggedly good-looking, easygoing. Friendly and nice. I own two homes, a boat, recreational vehicle and have a cook and housekeeper. I desire a very pretty, sensuous woman, 25-35. You could be single or divorced, your children would be welcome, must be soft, easygoing, non-aggressive with career or other financial security and a fun person who likes partying. I smoke, I'm Christian, Italian. Photo/bio/phone. NYM T803.

Blond Bouncy And Beautiful—Fashion consultant, Jewish, petite, early 40's cosmopolitan, tennis player ready to meet her match. You are a mature, sincere, fun-loving and financially secure man looking for a permanent relationship. Photo a plus. NYM T818.

Strictly Personal ads continued on page 162.

STRICTLY PERSONALS

Roll The Dice—RSVP if you are a sultry, sensual, affectionate and vibrant maiden of 28-34, interested in taking a chance in meeting an athletic, professional, witty and sincere male. Photo/phone/bio. NYM S288.

Please Do Not Send Me A Photo!!—If you're an adorable female, I'll believe you. However, you must also like to have loads of fun. Movies, Chinese food, ice cream, ballgames, hugs and so on. I'm 28, 6', slim, redhead, professional. Let's make our own cute photo. NYM S289.

Male Earthling—56, 5'11", active, needs soft shoulder, plus photo. NYM T808.

Velvet-Voiced—Warm, attractive, 5'8", professional to share happiness, happenings and hugs with man who enjoys romance, theater, music, travel, fine and fun restaurants. Photo/bio. NYM S280.

Bright, Curvy, Brunette—With a lively sense of humor, widely-traveled, mid-30's, Jewish, a great storyteller and a loyal friend. Seeks bright, Jewish man, 32-50ish, with varied interests-a good solid, serious relationship being one of them. Drop me a line and let's chat. NYM FF49.

Attractive, Vibrant, Sophisticated—Professional woman, 5'4", 40, would like to meet affluent, professional, romantic gentleman, 42-52, who loves theater, music, art, travel, city and country living and who could love my wonderful children, 11 and 15. I would love to share a relationship with a warm, caring, humorous man, who wants a new start. Photo/phone/bio, please. NYM T806.

Good-Looking, Slim, Trim—41, romantic man. Likes the city and autumn in the country. Seeks female counterpart, 30-40, for lasting relationship. Phone a must. Photo, optional. POB 3465, Jamaica, NY 11431.

We Should Have Met—At the Metropolitan Museum while strolling thru the galleries or in the summer while exploring the beauty of Acadia National Park. A bright, very attractive woman, tall, slender, shapely, dark-haired, a young 50, Jewish, divorced, Manhattanite, with warmth and sensitivity, financially secure professional and nature photographer. Seeks an intelligent, gentle, caring, successful professional man for a serious relationship. Next Tuesday at the Metropolitan? Bio/phone. NYM S278.

Only The Cream Need Reply—This successful, in shape, divorced Jewish male, 39, wishes to meet attractive, sensitive, funny lady, 30-40. Bio/photo, please. NYM T804.

Handsome, Warm, Fun-loving—Shy gentleman, 35, medium build would like to meet a sophisticated, soft-spoken lady, 30-40, for concerts and similar activities. Note/photo, if possible. NYM T821.

"Purr"-fect!—Well, practically, anyway, this pretty (!) kitty is witty, bright, soft, cuddly, a little shy but purrs alot. On the prowl for a male lion (not a male "line"), mid-40's, mid-50's, who's attractive, intelligent, funny, successful, open, and not a scaredy cat when it comes to loving. Meeting the cat's meow would be "mewsic" to my ears. Definitely not interested in playing a cat-'n-mouse game! Note, photo, phone, please. NYM FF68.

Woman Of The World—Beautiful, passionate, complicated, very successful, 36, 5'7", 135, loves Israel, Paris, Florence. Seeks Jewish hero, 30-45. Photo essential. NYM T810.

Former South Floridian Beauty—Sexy, healthy, female executive, thin but shapely, long dark hair, big dark eyes, 34. Searching for Jewish man, 5'9" plus, 30s-40s, well-built, dark or grey hair, affluent, affectionate, witty, healthy, good sense of style/taste/sports, ready for serious commitment. Photo/phone/bio. NYM T812.

Gentle Handsome Honest—Secure, Manhattanite, 28, 6'1", seeks beautiful, warm, intelligent, marriage-minded, 18-28 woman. Phone/photo, please. NYM T813.

Looking For Mr. Right—I am a single, white, Christian woman, 23, 5'9", slim, blond, green eyes, very attractive and energetic. I love Italian food, traveling and am an incurable romantic. I am looking for a single, white, Christian male, 25-30, who is tall, sincere, honest, family/marriage-minded who can have fun doing anything! Note/phone/photo, please. I will answer all responses. NYM S282.

Attractive Male Bachelor—Late 40s, with winning smile and personality, successful and exciting career. Looking to share a lifestyle with attractive, slender, dignified and intelligent lady, in late 20s to mid 40s. Send brief description, recent photo and telephone. NYM T814.

Romantic White Businessman—37, seeks very tall (over 6'), large-frame woman for romance and marriage. NYM S283.

Tall Handsome Male—30, Jewish professional who is sensitive and romantic, seeks a warm, attractive, slender, intelligent Jewish woman, 23-29, with good sense of humor to share in a relationship of fun and romance. Bio/phone/photo preferred. NYM T817.

Why Waste Time Reading—Act now. Blue-eyed lady, 35, seeks man 35 plus. Photo/note. NYM G006.

Lean, Muscular, Blue-Eyed Attorney—30, Jewish, 5'10", very handsome, successful, sexy and funny. Seeking a stunner in great shape, 22-30, with style, wit and a head on her shoulders. Photo/letter/phone. NYM T819.

Exaggeration/Excuses—Are not for me. I am what I say, 30's, beautiful, slim, shapely, intelligent. I enjoy movies, sporting events, dining out, and being with confident people. Be handsome, intelligent, sincere, and a good communicator. NYC/LI. Photo/phone. NYM G007.

Practicing Catholic Male—Dentist, 27, 5'10", good sense of humor. Seeks nice, practicing Catholic female, slim, 20-28, with old-fashioned morals. Are there any left? NYM T820.

I Have Big Blue Eyes—Long blond hair, longer legs, am 32, very pretty, successful, slender. Seeking my grand passion: similar age, handsome professional, over 5'10", considerate, very warm, tender. Photo/bio/phone. NYM S299.

Exceptional Lady—Widow, attractive, slim, warm, caring, financially secure and successful. Enjoys varied interests. Seeks gentleman, 55-65, interested in this lady and a serious relationship. NYM S302.

Lindy Partner—Sought by male lawyer, 31, 5'8", who loves rock. NYM FF52.

The Ultimate Woman—Sophia's smile, style, sensuous nature. 43, 5'9". Let's create magic moments to qualify what it's all about. POB 1572, Fort Lee, NJ 07024.

Beautiful Manhattan Redhead—Ann-Margret type. Seeks successful, very attractive, masculine, one-woman man, 48-62, for loving, lasting relationship. Bio and phone NYM S290.

LI, 39, Stable—Good-natured guy with traditional values. Divorced, Catholic professional, 5'9". Athletic and not bad looking. Varied interests range from books to baseball. Seek slim female, 25-40, who likes to laugh. Note. Photo, optional. NYM S291.

It's Time—39, 6', blue eyes, curly hair, successful man needs tall, slim beauty looking for a sincere relationship. Photo/phone/bio. NYM S292.

Bright, Slim Professional—Diane Keaton type seeks solid, exceptional NY/NJ man, 38-47, to appreciate her sparkle, softness and wit. At her best in fall. NYM FF53.

A Warm Niche In My Heart—For unattached man with discriminating taste, late 30's/early 40's. I'm an attractive, adventurous, Japanese woman, single parent/financially independent. Note/phone. Photo, essential. NYM S293.

Tall Striking RN—With great legs. Looking for a romantic man, 6' or over, 35-45, physically fit, who is interested in one-on-one relationship. Photo, if you have one. NYM S294.

Successful Clinical Psychologist—57, 5'11", 157 lbs. I am a black male who would like to meet an attractive, black female professional for a sincere relationship. NYM S295.

Warm, Exciting, Loving—5'9", curvy, slender, green-eyed, dark blond, 36, Jewish woman, emotionally stable, physically fit, financially successful, accomplished homemaker. Looking to share for a lifetime, her realities and fantasies with one special man. A sense of humor a must. Photo/phone/bio. NYM FF54.

Happy New Year—I wish you good health and happiness plus a special personal wish that we might meet and share all the beauty and pleasures of life together. Together we can make it happen. Friendship, love, laughter. A caring, compassionate, sensitive, sincere man, 60's, Jewish, could make this a reality. I'm optimistic, attractive, widowed, emotionally and financially secure, but worthless without you. NYM S296.

Tired Of Singles Scene—Jewish professional, 38, nice-looking. Seeks counterpart, 26-34, for serious relationship. Photo/phone/note. NYM S297.

Classy Lady CPA—Large eyes, long legs, other considerable assets, wishes to meet gent with positive cash and care flow who appreciates, not depreciates. Warmth, beauty, wit and intelligence. Object: Fun, possible joint 1040 form. NYM FF56.

Tender, Intelligent, Active—40, college professor, and world traveler. Seeks woman with zest for a committed relationship. NYM FF50.

Extremely Handsome—Sensitive and very successful man, 6'1", 175 lbs, brown hair and eyes. Wishes to meet sincere, warm, attractive woman, 30-40, to begin friendship and share feelings with. I am looking for a real person. Please respond with letter, phone, and a photo if you wish. NYM FF51.

Dazzling, Suntanned Blond—Thin, 5'5", beauty, warm, charming, sensual, fun, elegant, exciting, cultured East Sider, unattached. Seeks dashing, cuddly, wealthy entrepreneur, 40-50, for sincere romance. NYM S285.

Feminine Bombshell—NYC artist seeks fun, Jewish winner, 50-60. NYM S286.

NJ Professional Man—37, emotionally balanced, financially secure, athletically trim and intellectually satisfying. Seeking physically fit, non-smoking female partner to share fulfilling life together. POB 465, New Providence, NJ 07974.

Husband Wanted—Elegant, secure, vivacious, white, Jewish female (mid 30's, 5'8") seeks emotionally and financially secure Jewish male (trim) for possible relationship with commitment potential. NYM S303.

Ticket To Ride—Good-looking, sensitive, open-minded physician, 37, enjoys traveling, sports and exploring out-of-the-way places. If you are an attractive lady, 25-35, who is upbeat, outgoing and down-to-earth, let's take a ride together and enjoy the scenery. Photo/phone. NYM S304.

No Stunning Knock-Out—Just very attractive. Tall, slim, green-eyed brunette, a young 49. Seeks good-looking, youthful man to 55, over 5'9", who appreciates intelligence, warmth, humor and an interesting companion. Letter, phone. NYM S306.

Kiwis Are Reddish—Radishes are bluish. Single, attractive female, Jewish, 33, 5'3", 104, Manhattanite, warm, witty, and wise. Enjoys theater, concerts and Central Park and especially Manhattan after dark. If the above catches your eye, write a reply. POB 6392, NYC 10128.

Very Pretty, Sincere—Catholic lady, 36, slim, educated, good sense of humor. Seeks sincere, professional, Catholic man, 33-45, who is marriage-minded. Note/phone/photo. NYM S309.

For LI Widowers Only—45-55, enchanting, engaging, LI widow, mid 40s. Seeks sincere, secure, sensitive, supportive relationship. NYM T805.

39, 5'11"—Never before married, hardworking physician, new to Orthodox Judaism. Orthodox synagogue member, Shabbos and sometimes weekday synagogue worshipper. I observe most holidays, Shabbos and Kasruth, but not 100 percent. Seeking a soft, attractive, accomplished, intelligent, Traditional or Orthodox woman, 27-30, over 5'3", who wants happiness and many children. NYM S310.

Shirley MacLaine Reflection—Outgoing redhead, 40, loves dining, dancing, bike riding. Seeks fun-loving man with sense of humor, 35-50. NYM FF57.

Oriental Physician—Male, 29, looking for American beauty. Photo. NYM FF69.

STRICTLY PERSONALS

Great-Looking Jewish Guy—Mid 20's, successful, non-smoker. Loves basketball, scuba, international travel, NY nightlife and Chinese food. A real deal! Looking for female counterpart to share in many good times. Note/phone/photo, a must. NYM S321.

I'm Clark Kent—Where's Lois Lane? Tall, handsome, successful journalist, 38, seeks sightly, smart, slim stunner, 28-36, to collaborate on cover story romance. I'm strong, sensitive, sincere, supportive, sagacious, and sure. You're particularly pretty, passionate, positive, playful and don't puff. Photo, please. NYM FF62.

Curly Haired Beauty—40, Jewish, 5'6", great figure, looking to share life with successful, handsome, special man, 38-48. Photo/phone. NYM S320.

The Working Classified

NEW YORK

(212) 880-0735

I'm A Find—39, 5'5", more than pretty, elegant, slender, unpretentious, love Yankees, walks, the arts, dining, handholding. Seeks successful, funny but serious, emotionally strong, affectionate Jewish man, 40-52, for lasting relationship. Phone/photo/note. NYM FF58.

Good-Looking Professional Male—35, 5'8", 145, American-born Chinese, divorced, sensitive, warm, caring, romantic, who loves life with all its challenges. Seeking single lady (22-32), slender, warm and loving who takes pride in her looks and accomplishments, for warm, sharing relationship with love and mutual respect. Note/phone. NYM S317.

Erica Of All My Children—Look-alike, 35. Singer/dancer turned Wall Street professional. Likes football games, concerts, Billy Joel, Aretha Franklin. Golf, for laughs. Bio/photo. NYM FF59.

Seeking Oriental Pearl—LI entrepreneur, 36, attractive, Caucasian, who enjoys dining out, dining in, outdoors, animals, sports cars, sharing fun, sharing love. Seeks beautiful, slim, loving, Oriental woman, 23-32, to share good times, fine wines, travel, and much more. Photo/phone/bio. POB 2011, Garden City, NY 11530.

Successful Assertive Male—41, Jewish, real estate executive, avid tennis player and skier, is equally passionate with Mozart and Vavaldi as with the Yankees and the Jets. Seeking highly attractive woman for long term relationship, must be athletic, 33-42, and can share common interests, children not a problem, mine or yours. Note/photo/phone. NYM FF60.

Handsome, Sincere, Successful—Businessman, tall, fit, confident, yet supportive, easy to talk to. Seeks 23-35, shapely, foxy woman who can turn heads, 5'1"-5'10", into caring and sharing. Photo preferred. NYM FF61.

Elegant Edwardian Lady—Somehow caught in the wrong century. Seeking old-fashioned gentleman, 70-80, for coquetry, companionship, quiet caring and sharing. NYM S322.

Green-Eyed Professional—Jewish female, seeks Superman/Clark Kent, 27-37. Do you exist? Photo/phone. NYM S324.

Black American Princess—Seeks prince. This fairy tale ends with us living happily ever after. I'm a DP professional, attractive, average height and weight, mid 30's. Photo/phone. NYM S326.

Life After Medicine—33, handsome male surgeon, 5'8", seeks non-smoker, tall female, high cheek bones, straight nose, athletic, professional/model-type with soft touch and intellect. I have patience. Phone/photo/bio. NYM R150.

A Nice Guy—31, NYC man. Cares for himself but wants to care for you. Sense of humor, direction a plus. Ready to commit but choosey. Photo. NYM S319.

Still Pretty Gal—In mid 50's. Seeks warm, witty, cultured, attractive, late 50's man for laughter and love. NYM T823.

ANNOUNCEMENTS

Wanted For Book—Single fathers with custody of children. Reply POB 263, Little Falls, NJ 07424.

Did We Poach Box Seats—US Open Sat. eve 8/31? Please call 516-766-2200. Kate.

Desperately Seeking Pinklady—Scene: Fire Island ferry 8/29. Attire: Pink-sweat shirt, patterned shorts, nail polish; white sneakers, swatch. I wore green shorts, white polo, sun-glasses, mustache. You took my breath away! Correspond: POB 142, Great Neck, NY 11022.

STRICTLY PERSONALS COUPON

We Offer the Best Rate for the Most Readers

Name ____________________

Street Address ____________________

City __________ State __________ Zip __________

Home Phone (for our records only) ____________________

Payment: Check _____ M.O. _____ MasterCard _____ Visa _____ AmEx _____ Card Number __________

Exp. Date __________ Signature __________

Ad copy:

Use the coupon above or call (212) 880-0732. Rate is $23 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates effective with the January 7, 1985 issue:** one-time rate—$267.00 per inch; two-time rate—$238.00 per inch per issue; three-time rate—$220.00 per inch per issue; four-time rate—$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of ¼ inch. **Extra $15 for NYM Box Number.** Complete rates available upon request. Check or money order must accompany ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0735. All ads accepted at the discretion of the publisher.

NE MICHELIN GUIDE STAR REGION
DUBLIN, NH

Natural beauty & privacy on wooded 5 acres in desirable So. NH town with exceptional recreational and cultural amenities. View Mt. Monadnock from verandah of 3-level log home; lr/dr/mod kit, den, 2 brs and baths, all purpose rm, 2 fplcs, gar. A-1 condition. Asking $125,000.

Call Mrs. Bond 603-924-6022

Riverside Dr 80s **Exclusive** **6½ rms**

• 3 BR BONANZA •

Enter this gracious old-world 3 BR, 2 bath pre-war apt. MBR w/jacuzzi, huge eat-in gourmet kitch w/garland stove. Totally renovated, original detail, 10' ceilings. Approx 2000 sq ft. Very unique, must see. Asking $600,000/$880 maint.

Curtis Jackson (212) 688-8700/496-0849
WILLIAM B. MAY CO.

AN INVESTMENT IN GREAT VACATIONS

Brand new ski co-ops at the foot of New York's famed Hunter Mountain. Studios from $21,900, skylight lofts from $28,900. Optional rental plan available.

518-263-4966 212-223-1270
Offering by prospectus only

LAKEFRONT CO-OPS-$17.500 up

Seasonal co-op cottages. Swimming Beach, pool, tennis, boats. PREMIUM LOCATION. NY Mag group. A unique gem. NYC Bus To Door

Write Joel Efrin,
Box 165 Loch Sheldrake N.Y. 12759
or call 914-647-6867

WASHINGTON, CONNECTICUT
LITCHFIELD COUNTY

A very private rustic country retreat on approximately 20 acres must be reluctantly sold by relocation owners. Close to Lake Waramaug, this beautiful property is an easy 2 hour ride from New York through pastoral countryside. *The price is $375,000 and may be subdivided.*

Other fine properties available as well.

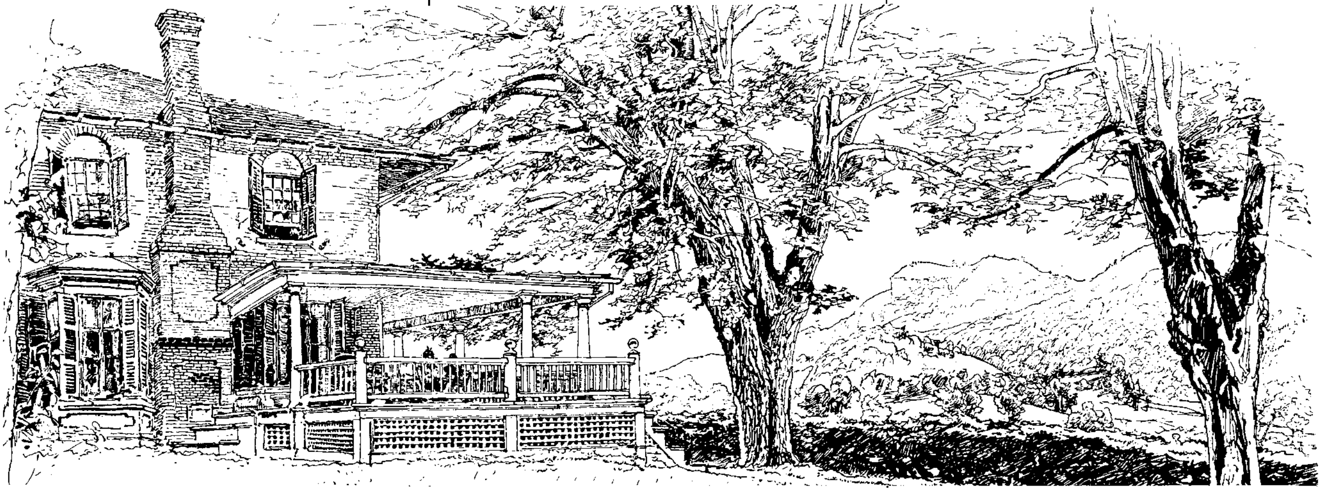
DELLA L. NELSON, REALTY
New Preston, Ct. 203-868-2800

NYC **Sutton Place South**

LUXURIOUS LIVING

Bright 1 bedroom with dramatically angled living room, dining area, river view, terrace & garage in building. Located in prime area. Great investment for the future. Asking $290,000. Maintenance $608.

NORMA HERMAN 212-486-9275
PERITORE REALTY LTD.
212-371-3008



APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0734.

APARTMENTS

Large 2BR Condo Rental—1 yr lease/opt. to buy, $2500/mo. 212-580-9115.

City Duplex—3 BR's, 3 bths, 4 fplc's, gourmet kit, greenhse, gdn, "gorgeous" $4,500/mo. 212-460-8244.

Clinton Hill Brooklyn—Sensitively restored, spacious rental apts. in Historic landmark area, designed by award-winning architect. Come early and preview these beautiful living spaces. 1BR, 2BR & duplex apts from $800/mo. No Fee. 718-783-3781 M-F. 718-622-3781 Sat & Sun.

70th East Kingsley—Furn/unfurn. Lge sunny new 1BR, 1 1/2 bth, excell. clsts, great view, mod. kitch, balcy, drmn. Evenings 212-744-8284, Days 718-478-2684.

APARTMENTS TO SHARE

Visit S. F. Often?—Dislike hotels? Quiet exec seeks permanent guest to share elegant apartment. 415-576-2795. Anne.

Fair Share—Best-loved & largest roommater. 30 E. 42nd St. 212-687-9200.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

Film Producer Seeks
Manhattan apt. to rent/buy. 212-460-8244
NEW YORK PEOPLE BKR.

CO-OPS/CONDOMINIUMS

61 ST. & 3RD AVE
TRUMP PLAZA
Custom decorated 2BR, 2 1/2 marble bth w/bidet, 7th flr, wrap around terr, so. east expos, best bid over $500K. Maint.$1318.
212-371-5182

13th St. **Off 5th Ave**
Beautifully designed 1BR Co-op, w/L shaped LR & walk-thru kitch. Elev/drmn bldg. For sale by owner. Principals only. $165K firm. Call 212-675-8530.

LaCosta, Calif.—Prime condo on golf course near all facilities. LR, EIK, den, 2BR's w/full bths, $325,000. Furnished.
(212) 876-1510

NYC-MURRAY HILL—2BR, lots of light, low maint. Avail w/Bentley sedan.
$250K. **Owner 212-689-8646.**

RSD PENTHOUSE—Huge decked & landscaped wrap terr., w/views of river & dwntwn Manht., 3 master BR's, 12' ceils., new bths, St. Charles kitch. Maint. $1193.
Top Westside Bldg. Principals Only.
Days 212-595-2217

LAND AVAILABLE

Wallkill, NY **60Min to NYC**
163 ACRES & BLDG. ASKING $250K
Mountain view. Call Mary 914-565-8526

SUMMER RENTALS

Seaview, Fire Isl—1986. Secluded house, 4 Bedrm, big deck for nude sun, skylights, fplc, $14,000. 212-924-7335, weekends, 516-583-5128.

WINTER RENTALS

The New York Audience—32.8 percent own a principal residence valued at $250,000 or more. Town & Country Properties: Monday-Friday, 9am-5pm. Specializing in Real Estate display advertising. Diane Woodstock: 212-880-0734.

APT./HOUSE SITTING

Will House Sit—And take care of your possessions, plants, & pets. 718-326-3846.

VACATION/RENTALS

Puerto Vallarta Luxury Apartment—Ocean, pool, maid, sleep 6. 516-829-8980.

MONTAUK'S BEST-KEPT SECRET
Sunstone Motel Co-ops, L.I.
Adjacent to charter boats, sports fishing, dining. Daily-weekly rates. Also: incredible co-op prices fr $49,306 total w/$173 mo. maint., fully furn. Models open daily.
516-668-2158.

60's E. **2 BR**

GARDEN TOWNHOUSE STYLE DUPLEX

2BR 2BTH marble w/Jacuzzi. Priv landscaped grdn, L shaped LR, lg country kit. Total 1400 sq ft. F/S D/M, gar, cent A/C, bldging won 1964 archit award. Qutie unique! Asking $580m neg.

Bonnie Brown 303-1419
Residence 734-9352
M.J. RAYNES INC.

SUNSTONE CO-OPS

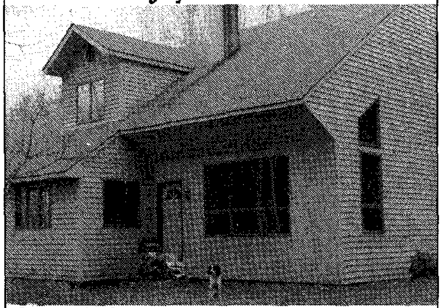
AT MONTAUK HARBOR, LONG ISLAND

INVEST IN YOUR OWN RESORT COOPERATIVE
FOR AS LITTLE AS $7,396 DOWN

(516) 668-2158 • (212) 580-8588
OFFERING BY PROSPECTUS ONLY

DELAWARE COUNTY CATSKILLS

A Joy Forever . . .



New - 4 Bedroom-2 Bath - 2200 Sq. Ft. on 5 Wooded Acres. Gorgeous Views. Easy, Year 'Round Access - Near Major Ski Areas - 2½ hrs From G.W. - 4 Season Recreation Area $110,000

TIMBERLAND PROPERTIES, INC.
Margaretville, N.Y. 12455 (914) 586-3321

WILTON, CONNECTICUT

4 bedroom, 3½ bath country charmer on 3 acres. Bounded by land preserve. Large rooms, solarium, gourmet kitchen. Separate artists' studio; potting shed. 3 mins to station; 1¼ hr to Grand Central Station. $449,500. Principals only.

212-982-5754 weekdays
212-473-2399 weeknights

BRONXVILLE (Village), N.Y. **30 min NYC**

ELEGANT, 4 story brick English townhouse with slate Mansard roof on private courtyard. 5 min walk to RR. Walk to Bronxville School, garage & finished basement, 4 bedrooms, 3½ baths, library, modern kitchen, 2 woodburning fireplaces, oak floors, gas/steam heat, storm windows, lo taxes.

ENJOY Bronxville amenities in this low maint, stylish, beautifully maintained home in move-in-condition. $364,500. Principals only.

914-779-9607 8 AM–9 PM

---

57 ST.

Exceptional Opportunity
THE EXCLUSIVE TOWER APARTMENTS OF THE HOTEL PARKER MERIDIEN.

Now available: Luxurious 1 BR tower apartment suites, fully furnished, beautifully appointed.

Spectacular views of Central Park and City skyline. Units start on 34 floor from $4500/month.

Lavish extras include:

- Rooftop pool and sun deck
- Membership in on-premises health club
- Daily maid service
- 24-hour Room Service
- Concierge on duty

For specific advantages of short or long term rentals, or an appointment, call Jennifer Simon, (212) 245-5000, Ext. 7159.

SHIMMERING
63 ACRE SERENITY

For Those Who Know Who They Are & What They Want. Nestled one third mi in Private Rd. Deep Spr. Fed Lake to Boat, Fish, Swim. Crowning This & Bringing the Outdoors In, a Luxurious Gracious Retreat. Exceptionally Designed 3 Level 6,000 sq ft Contemporary. Refinements: Finely Panelled Walls, 3 Huge stone Fplcs, LivRm, Libr, RecRm, Unusual Bar, Sun Salon, Greenhse, many Terraces, "Wyeth" Type Barn. $450,000

VALUED PROPERTIES
Specializing in "Unique" Properties
(914) 292-8222

MONTAUK
UNIQUE AND EXCITING

This striking custom contemporary, sited on a hilltop, offers southern exposure, panoramic oceanview and privacy! 3 bedrooms, 3 baths, loft, 3 fireplaces, custom kitchen, expansive decking and much more. Offered at $485,000.

EDWARD A. POSPISIL
REAL ESTATE INC.
MONTAUK (516)668-5200

SOUTHAMPTON OCEANFRONT LAND

3.5 undeveloped Acr, spectacularly beautiful & private. 320 ft on ocean/340 ft on pond. Exclusive listing.

BRIDGEHAMPTON

Prestigious location, South of Hwy on 1 acr, looking out to beautiful Mecox Bay. Newly built traditional 3 Bedrm, 2 bth, FamRm, Cathedral ceil LivRm w/huge brick fplc, 3 decks. Priced to sell....... $350,000

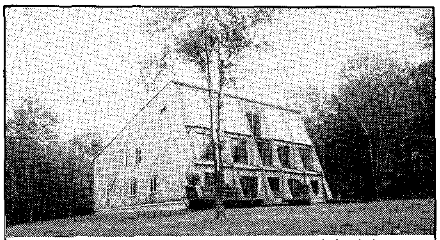
BRIDGEHAMPTON REALTY 516-537-1177

KEY WEST, FLORIDA

Old World Style

2 Bedrm, 2 bth luxury townhouse. Hardwood floors, crown molding, high ceilings, central air, full kitchen, plus washer/dryer, swimming pool. Common to only 4 units. Tropical landscaping.

$159,500 212-752-7330



SOLAR COUNTRY ESTATE

The most advanced passive solar envelope home in Columbia County. One of three of its kind in the U.S. 8,000 sq. ft. including 3-story high solarium. Pano view, 5+ acres 500 yrds. from 2.5 acre lake. Protected environmental area. $500,000

for appt. call 518-672-4519.

SUTTON PLACE TRULY ELEGANT

Just bring your clothes. Extraordinarily furnished. 1 bdrm, 2 baths, high floor. Mint, Mint, more than $100,000 Extras included. A bargain for the perfectionist. Mt. $825. Asking $390,000. Principals only.

DEBRA ROSENFELD, Broker
Business: 718-793-7300 Residence: 212-980-0655

CATSKILL MT SECLUSION

Extraordinary home overlooking college town. Four decks link to forested hillside. Living room soars past kitchen & dining levels to 3 bedrooms on balcony. Private drive, carport, 2 car garage, separate A-frame cabin. Near golf, tennis, skiing. $150,000.

Call 607-746-2844

A GREAT LOCATION.

From: Pictorial History of American Labor by William Cahn.

New York Real Estate Section

WEEKLY

DEBUTS IN OCTOBER

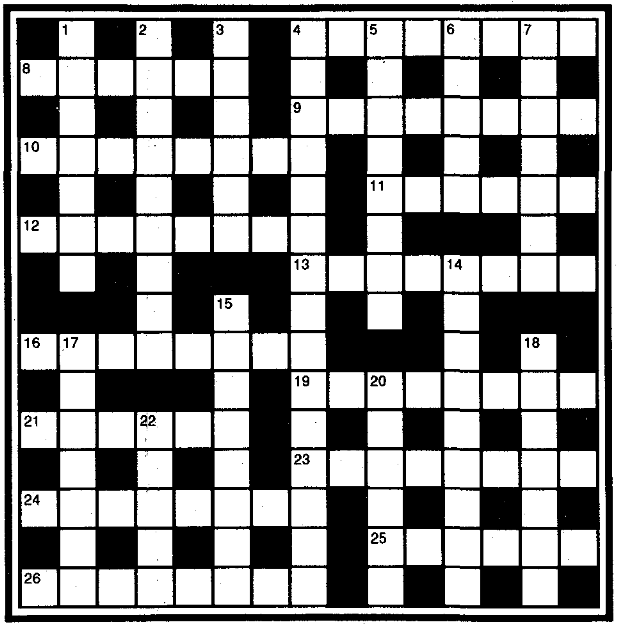
212-880-0734

NEW YORK MAGAZINE

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

4 French college causing annoyance about German city. (8)
8 Cancel the French fantasy without sign of approval. (6)
9 Love is unsettled by big town speed. (8)
10 Early arrivals get there in it for an enjoyable occasion. (4, 4)
11 Micro-organism—an example of onetime enemy. (6)
12 Bill tied up. Surely that’s taken for granted? (8)
13 Confuse net with fish! (8)
16 Looked with some difficulty around street when annoyed. (8)
19 Let’s always go about with bright young things? (8)
21 Ancient getaways causing scenes? (6)
23 It’s 50-50 about getting the pegs in outside wrongly or getting the letters in rightly! (8)
24 Sounds like a double helping of fruit disease . . . (8)
25 . . . and this sounds like features about one! (6)
26 Is not on time in larger-than-usual places apart. (8)



DOWN

1 About to ask for a loan to improve the picture. (7)
2 Roast the day after? (4, 5)
3 Go and have a rest between sheets when contradicted. (6)
4 Mere pride and envy take in a couple of them. (5, 6, 4)
5 Concerning ambassador in exile? (8)
6 Very big vehicle award. (5)
7 Score a goal at soccer with what you use in another game. (7)
14 Again rule out this malady. (9)
15 Moon Street? (8)
17 Runs over the old tennis pros by the sound of it. (7)
18 The bee’s drink, and doubtless nectar to some? (7)
20 Strive in competition with girl to return capital. (6)
22 Informal greeting to friend outside with a bottle. (5)

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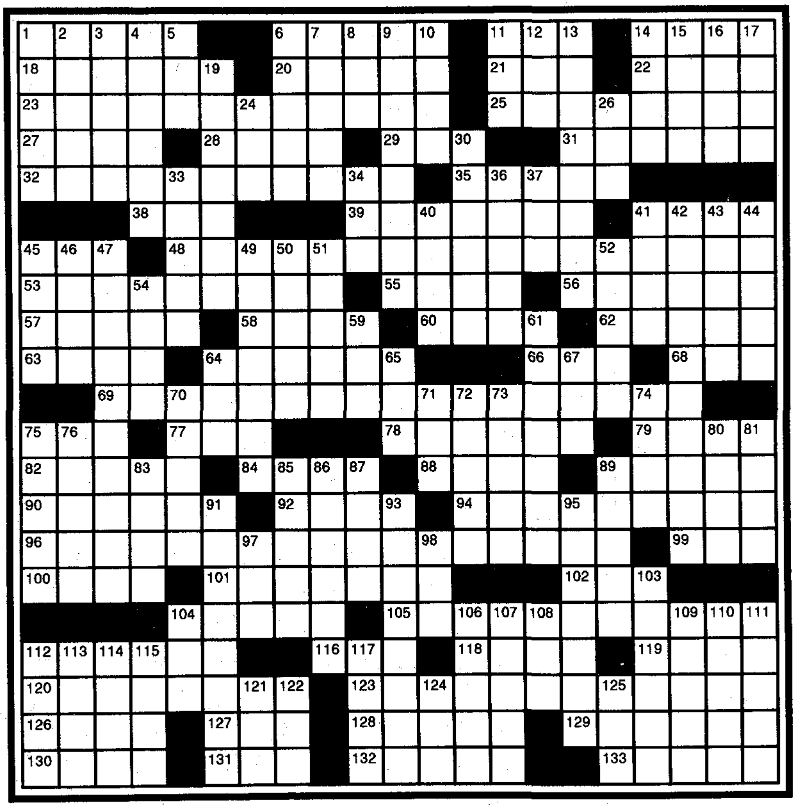
‘PROPOSED EPITAPHS’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Unalaska native
6 Ulan ——, Mongolia
11 Couple’s order
14 Part of UAR
18 Short of breadth
20 One at ——
21 Lout
22 Sonny of TV
23 Proposed epitaph I, with 123-Across
25 Author of epitaph I
27 Viewed
28 Celebes ox
29 Heifer
31 One of the Waughs
32 Author of epitaph II
35 Unanimously
38 Pop the question
39 Woolen fabric
41 “The night —— a thousand eyes”
45 Actor Alastair
48 Proposed epitaph II, with 69-Across and 96-Across
53 Foregoing
55 “—— lively!”
56 Verses
57 Use crayons
58 Successful sr.
60 Cheese town of Holland
62 Zola
63 Oppositionist
64 Pushed
66 Kind of tide
68 Blvds.
69 See 48-Across
75 Word in many a Spanish place-name
77 Like Willie Winkie
78 Petrarch form
79 Not on tape
82 Before J
84 Adjudge
88 Palm starch
89 Meadowlands horse
90 Comes to fruition
92 Wife of Esau
94 Pielike desserts
96 See 48-Across
99 Wasn’t a standee
100 Cliques
101 Aussie waltzer
102 Ice: Ger.
104 Climber’s spike
105 Why the epitaphs were never used?
112 Viking country
116 Donate, in Dundee
118 Leslie Caron film
119 Segment
120 Music for inscribing epitaphs?
123 See 23-Across
126 Russian saint
127 Golf ball situation
128 Quebec city
129 Banked (on)
130 Stratagem
131 Heckler’s missile
132 S-shaped moldings
133 Paired units

DOWN

1 Licorice flavoring
2 Stowed cargo
3 Slipped up
4 Muse of astronomy
5 Nursery-schooler
6 Lesser lord
7 Facing the pitcher
8 Dead heat
9 Greek letters
10 Splitsville, USA
11 Tugboats do it
12 Distaff G.I.
13 Culprit
14 As busy as ——
15 Shoot dice
16 Satirist Rooney
17 CPO’s colleague
19 Slugged
24 Alfonso’s queen
26 “—— Gotta Be Me”
30 Frittered away
33 London suburb
34 Possess
36 Domed Buddhist shrine
37 Neath’s opposite
40 Have status
41 —— Salomon, patriot-financier
42 Temporary truces
43 Trout’s relative
44 Burros
45 Humane org.
46 Steel component
47 Place of cultural assimilation
49 Corrected
50 Sign with the registrar
51 “—— at the office”
52 “Come Back, Little ——”
54 Slot insert
59 Dict. info
61 Shooting stars
64 Compass letters
65 AMA members
67 Short-order sandwich
70 J.R. of “Dallas”
71 Dawn goddess
72 Maternally related
73 Cattle breed
74 Croat, e.g.
75 Medieval slaves
76 Burning
80 Zorina or Miles
81 Whilom
83 Partner of haws
85 Give —— (heed)
86 Border trim
87 Flexible armor
89 Salk’s conquest
91 Florida Indian
93 Spiny mammal
95 More destitute
97 Stable staple
98 Cold-cream container
103 Quantity in stock
104 For each
106 French lane
107 Medicine bottles
108 Yore, in poetry
109 Brazilian state
110 Made an effort
111 Boer towns
112 Boutique
113 Berlin barrier
114 Therefore
115 Attack date
117 —— facto
121 Short smoke
122 Gunpowder holder
124 Anger
125 Showed the way

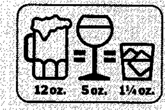


Solutions to last week’s puzzles appear on page 148.

Drinking Less?

Then drink better.

All are equal in alcohol content.


12 oz.
5 oz.
1¼ oz.

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